Dance

MAGAZINE

MARCH 1950

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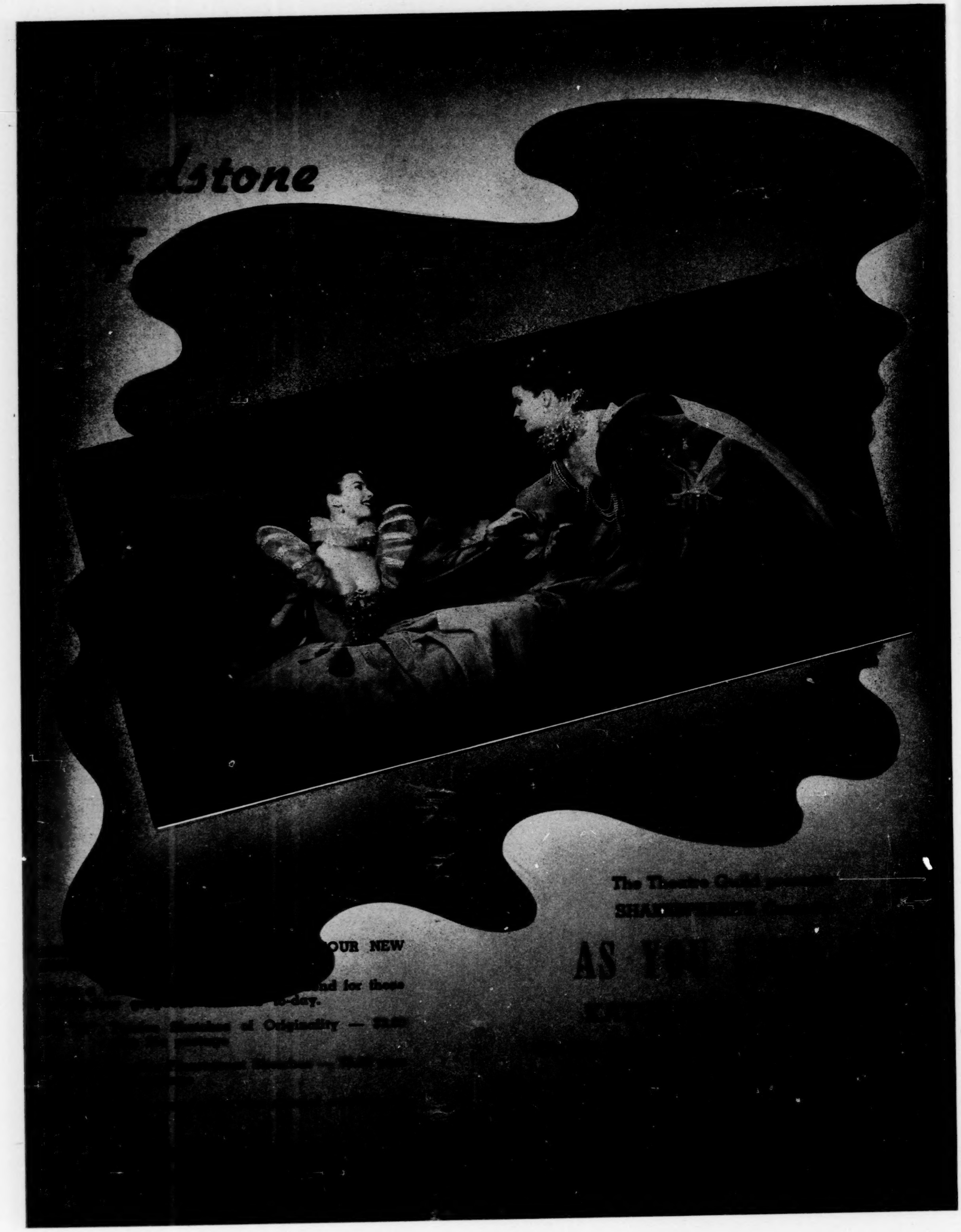

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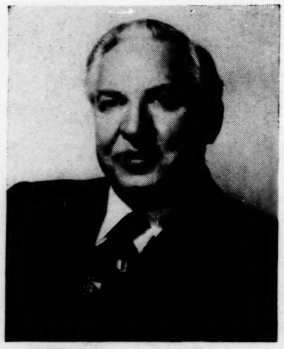

FOOD:

Munitions for Peace

an editorial

I OPENED my morning paper recently to read in it that our government intends to dump thousands of pounds of dried eggs and one million bushels of potatoes, this for the purpose of guaranteeing the farmer-producer a certain level of prices for his produce on the domestic market. It has been the policy of this and a previous administration to encourage the farmer to grow more than can possibly be consumed in this country. I do not criticize this policy. I criticize the use made of food produced and designed for nobody's consumption — in a world where the hungry nearly outnumber the well-fed.

As I read these facts in my paper, I am overcome by the sense of moving in a dream which I have already dreamed before. Why does this dream, actually a nightmare, recur so often? Can the leaders of government never learn from the lesson of history? Ours is willing to spend a billion on the production of that ultimate horror, the H BOMB, but to employ our resources to distribute unconsumed farm produce to the hungry areas of the world is something it is too poor to do.

Do we want to produce any more bombs since the A BOMB has shown us that no one can possibly win another war, that the suicide of man lies that way? Or do we want to spend our resources and intelligence to eliminate the very reasons that inspire the production of bombs and other weapons of war? I mean that by eliminating hunger, we eliminate the very first reason for insecurity, the first reason for fear, and the principal reason for war, and if so, all the mis-spent money given over to the development of the H BOMB could do more to win the eternal war among men than The Bomb could ever do.

We have a peacetime standing army which can be put to use by order of the government. We have union workmen in the trucking and transportation trades, who, if given the chance, would willingly give themselves to the job of transporting unconsumed food to seaports where they could be directed toward food-scarce areas of the world. We have a whole army of United Nations delegates sitting in the area of the world's largest commercial seaport. They are engaged in the creation of a world government, or are they not? And what is the object of government if not to insure the survival of its subjects and citizens? What are these men thinking of that they can fail to take action when precious food is permitted to rot in the fields—almost within reach of their noses? The international distribution of excess food should be the legitimate concern of this body, busy as it is splitting hairs over countless less urgent matters.

But again, a single voice like mine, or yours, is of no avail if there is not a universal lifting of voices in protest against the ploughing under of food. These protests should rise like thunder to drown the high-pitched note of hysteria heard among the warmongers. These protests should resound until heard in the ends of the earth, until at last they will reach the ears of the men around the green table, so that they may think and act IN TIME.

sincerely yours,

Dance
MAGAZINE

VOLUME XXIV NUMBER 3

MARCH, 1950

The LARGEST,
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294

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MARIA TALLCHIEF and FRANCISCO MONCION, leading dancers in FIREBIRD, a ballet by George Balanchine, to be seen this month at the New York City Center in the repertory of New York City Ballet Company.

The photograph is by WALTER E. OWEN.

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letters to the editor . . .

Dear Sir:

I think you will be interested to know that the Dance Research Foundation has been established to serve as a liaison between people doing research in various phases of dance and motor behaviour, and professional dancers.

Although our program is limited to those working in the folk or primitive field, we shall be very glad to hear from anyone contemplating research in the dance, and help them. We also plan to allocate part of our funds for scholarships to enable promising young dancers and researchers to continue their work.

Yours truly,
Philipa Pollenz,
Director of Research,
Dance Research Foundation,
Brooklyn, N. Y.

★

Dear Sir:

As a teacher of ethnic dance, I want to tell you how very much I appreciated Arthur Todd's article on the dance of the American Indian, in fact all of the series "Four Centuries of American Dance" which has appeared since the first chapter in the issue of September, 1949.

I agree wholeheartedly with Mr. Todd that the dances of all peoples past and present have a definite place in a truly comprehensive program of dance. I am looking forward to reading many more such articles which may bring to your readers a better appreciation of ethnic dance and an aroused interest in the vast amount of valuable, yet neglected dance material to be found in this field.

Sincerely,
Paula Nelson,
Brooklyn, N. Y.

★

Dear Sir:

Thank you for publishing that most helpful series of articles on posture control and relaxation by Milton Feher.

After reading each one carefully and endeavoring to apply Mr. Feher's principles whenever I practice, I want to say, with gratitude, that two points of strain have cleared up entirely. By attention to where I place my balance, a painful condition which had bothered me, in ascending stairs, for some time, has improved.

Hoping you will continue this series indefinitely, I am,

Sincerely yous,
Casey Reno,
New York City.

★

STRAWS IN THE WIND . . .

Dear Sir:

. . . Now I would like to tell you about another bit of work done here. Three years ago teachers in Dayton were dumfounded when they were informed that they had to get a license from the city if they wished to continue to teach. It was an old ordinance made in 1920 and allowed to die, but some eager beaver in the license department found it and decided it should be invoked.

At that time I got a large number of teachers together (first time in the history of our city that many of them had ever met or worked together toward any common end) and we fought the ordinance but failed to get it set aside. We did, however, succeed in getting the fee reduced from $50.00 annually to $10.00.

Each year the city sent us notices to renew application for license to teach and only by their invitation to renew were we at all apprised of their desire to keep the ordinance alive. Then we were required to pass health and fire inspections and if we passed those, we got a one-year license. In other words, anyone who could conform to these city rulings could conduct a dancing school, regardless of ability to teach.

This year, the City of Dayton sent no notices for renewal of application of licenses; instead, without previous warning, police inspectors came round and informed the lot of us that our schools would be closed down because we had not renewed our licenses! Some of us were hauled into court. Two teeachers I know of were too frightened to speak up in court and were fined for practicing without a license!

When I appeared before the court, I went into the past history of the local licensing, the conditions under which we had obtained them and were forced to practice and consequently, the court dismissed my case. The judge also promised that the fines paid by the two teachers would be returned to them. To date, they have not been returned.

I have appealed to our city manager, to various officials, to newspapers, all to no avail. The whole affair was unnecessary and highly damaging to the cause of dance in general.

All I can say for this incident is that it has taught our local dancing teachers one good thing: UNITY. This month we present our third co-operative dance recital given for the sole purpose of educating Dayton to an appreciation of dance. Each teacher has eight minutes time and can do anything whatever with it. Programs are marked so that audiences will know which pupils belong to which teacher. The money we have made goes into a fund to further dance education — and this means education of the public into consciousness of WHAT a dancing teacher IS and DOES. This unhappy affair has at least had one happy outcome: it has made friends of teachers and given all a broadened and unified outlook.

I write this to Dance Magazine in the hope that it will be printed and reach teachers elsewhere who ought to know what has happened to us and to be on the alert.

Sincerely,
Lera Rae,
Dayton, Ohio.

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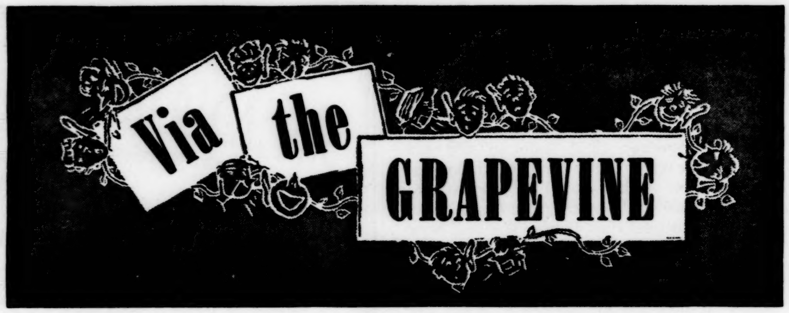


Via the GRAPEVINE

VERIFICATION of the return of Sadler's Wells Ballet to America in September, 1950 came almost simultaneously with the announcement that the **New York City Ballet Company has been invited to England to appear at Covent Garden Royal Opera House for a six-week season, opening July 4th, which will be followed by a six-week tour of the provinces.** The invitation came from the British Arts Council. "The invitation comes as a fine tribute to George Balanchine, artistic director, Lincoln Kirstein, general manager, and Leon Barzin, musical director," said Morton Baum, chairman of the Executive Committee of the New York City Center, who issued the announcement. This first visit of the company to Europe will offer a corps de ballet of forty, as well as principal dancers Maria Tallchief, Tanaquil LeClercq, Nicholas Magallanes, Francisco Moncion, Janet Reed, Jerome Robbins, Todd Bolender, William Dollar, Melissa Hayden, Beatrice Tompkins and Frank Hobi. Among the great artistic successes to be shown are FIREBIRD, ORPHEUS, BOURREE FANTASQUE, SYMPHONY IN C, and others.

★

The reappearance of Sadler's Wells Ballet for an 18 week coast-to-coast tour has been arranged by the British Arts Council in collaboration with the American impresario, S. Hurok. Many major cities, not previously visited, will see the company in its four month tour, which ends January 14, 1951. They will appear in Los Angeles and San Francisco under the sponsorship of local civic groups. The company will open at the Metropolitan Opera in New York City in September and will be composed of ostensibly the same principals seen in its first tour here; its repertory will be augmented by revivals of several classics and some short modern works not previously seen here. Ticket sale for the September event begins in March.

★

Yvette Chauvire, etoile-in-exile of the Paris Opera Ballet (banished for one year by director M. Hirsch) comes to America in April to appear as guest soloist with **Ballet Russe de Monte Carlo,** which **offers a three week season at the Met beginning Easter Sunday, April 9th.** Opening **on April 23rd for a three week season** (at a theatre not yet selected at time of going to press) **is Ballet Theatre,** in its 10th anniversary appearance in New York City.

★

The debatably erotic bedroom scene in Roland Petit's ballet, CARMEN, at last ran afoul of local censorship, its first such tangle on its American tour. It happened in Quebec and Mayor Lucien Borne, in ordering cancellation of the company's bookings there, stated that the content of the ballet CARMEN made the appearance of the company "objectionable". Needless to say, the publicity flurry which ensued did the Ballets de Paris no harm, and have served only to increase bookings, not in Quebec, of course.

Ballets de Paris returns to America in October, 1950 under the joint sponsorship of Arthur Lesser and the Messrs. Schubert for a coast-to-coast tour. The company winds up its present season in America on April 1 in Pittsburgh, as previous commitments of the choreographer, **Roland Petit,** make it impossible for them to accept entended engagements. Petit flies to London April 2 to stage a new opus, BALLABILE, for Sadler's Wells. The twenty members of the company fly to Paris from New York and following a fortnight's vacation, reassemble to rehearse for their third annual season at the Theatre Marigny in May. A new work by Roland Petit, called LA CROQUESE DE DIAMANTS ("The Woman Who Bites Diamonds") will be premiered. The work has dialogue and lyrics by Raymond Queneau, a French writer of the Sartre School, and it will be danced to accompaniment of song and dialogue. Decors are by Andre Beaurepaire. The work is slated for U.S.A. repertory.

★

From New London, Connecticut comes the welcome announcement that for the third successive year, Connecticut College and New York University will jointly sponsor a combined summer dance school and dance festival on the campus at Connecticut College. The plan for the 1950 school and festival follow the general pattern established in 1948 and '49. **The school will be in session July 10-August 20. The festival,** which will be housed in the Palmer Auditorium on the campus, **is broken up into three successive weekends, August 4-6; 11-13; 18-20,** this to permit the attendance of the expected scores of out-of-state visitors who cannot attend mid-week performances.

Martha Hill and **Ruth Bloomer**, for the third year co-directors of the N.Y.U.-Connecticut College School of Dance, announce that of the faculty and artists expected this summer, only two can be confirmed at this date (March 1). These are **Doris Humphrey** and **Jose Limon**, both of whom will participate in both school and festival. This event is expected to attract students and audiences from places as far away as Europe and South America, which it certainly has done in '48 and '49.

★

Pearl Primus appeared at the 92nd Street YMHA on February 26th for the first time since her return from Africa. She shared a program with Indonesian dancers **Soekoro** and **Devi Wani**, in a recital which replaced that cancelled by **Janet Collins**. Miss Primus offered a singular African ritual dance, never before seen outside Africa . . . **Svetlana Beriosova** has returned to England after a three month visit at home in New York. She will join Sadler's Wells Theatre Ballet as a soloist . . . **Joy Williams** has left Ballets de Paris to wed. The date is set for May 5th and the fiance is composer Michael Brown . . . **Eric Victor** has left the touring INSIDE U.S.A. in Los Angeles and returned to New York City for an engagement at the Persian Room of the Hotel Plaza which began February 23rd . . . **Bob Alton** returns to the Broadway beat after an exile of years in Hollywood, to stage dances for the musical, CALL ME MADAM, to star Ethel Merman . . . **Ted Shawn** has returned to the states after a long visit to Haiti, during which he had several encounters with authentic voodoo rites in the back country hills. He is presently touring midwest and eastern states and returns to New York at the end of March, prior to leaving for annual summer session at Jacobs Pillow . . . **Rosella Hightower** continues to tour Germany with Grand Ballet de Monte Carlo despite illness which threatened to remove her from its ranks . . . **Rosario and Antonio** have signed to appear at the 1950 Edinburgh Festival of Music and Drama . . . **Simon Semonoff** rejoices in U.S.A. citizenship, since and as of February 11th. The noted Latvian-born dancer and choreographer brought his wife and three children down to the Federal Court in Los Angeles to witness the oath. "This is the happiest day of my life," said he, "I hated to bring the children down here in the rain, but I wanted them to always remember this day." Mr. Semenoff leaves shortly for France. He is to stage a new ballet for the Grand Ballet de Monte Carlo at the invitation of the Marquis de Cuevas . . . **Ernst Uthoff**, once solo dancer with the Jooss Ballet, and presently living in Santiago de Chile, where he teaches and has a ballet company of his own, was in New York for a brief visit in February . . . A

(Continued on page 54)

Calendar of Events — MARCH 1950

(in New York City)

DATE	TIME	COMPANY or ARTIST	PLACE
3	8:30 p.m.	**Arthur Mahoney, Thalia Mara** and Ballet Repertory Company	School of Ballet Repertory
5	8:30 p.m.	**Uday Shan Kar** and company	Ziegfeld Theatre
5	3:00 p.m.	**Nina Fonaroff** and company	92nd Street YMHA
9	8:30 p.m.	**Katya Delakova, Fred Berk** and company	American Museum of Natural History
11	8:40 p.m.	**Chaja Goldstein**	92nd St. YMHA
11	8:15 p.m.	**Charles Weidman** and company	Central High School of Needle Trades
12	3:00 p.m. & 8:40 p.m.	**Charles Weidman's Dance Theatre Company**	92nd St. YMHA
17	8:30 p.m.	**Arthur Mahoney, Thalia Mara** and Ballet Repertory Company	School of Ballet Repertory
18	2:30 p.m.	**Alwin Nikolais and Henry St. Playhouse Dance Company** on series: **Stage for Dancers**	Brooklyn Museum
25	8:30 p.m.	**Katya Delakova, Fred Berk** and company	92nd St. YMHA
26	8:30 p.m.	**Choreographers Workshop**	92nd St. YMHA
31	8:30 p.m.	**Arthur Mahoney, Thalia Mara** and Ballet Repertory Company	School of Dance Repertory

★

LECTURES

DATE	TIME	COMPANY or ARTIST	PLACE
20	8:40 p.m.	**Walter Terry** (on series: "Dance Immortals"; topic: Isadora Duncan)	92nd St. YMHA

In March, **LA MERI** will tour:

7 — Chicago, Ill.
13 — Richmond, Va.
14 — Newark, Dela.
21 — Des Moines, Iowa
23 — Peoria, Ill.

In March, **BALLETS DE PARIS** will tour:

6-18 Chicago, Ill.
20-25 Detroit, Mich.
27-Apr. 1 Pittsburgh, Pa.

In March, **BALLET RUSSE DE MONTE CARLO** will tour:

1-2 Saginaw, Mich.
3-4 Rochester, N. Y.
6-11 Toronto, Canada
12-14 Buffalo, N. Y.
15 Syracuse, N. Y.
17-19 Cleveland, O.
21-22 Hartford, Conn.
23 Worcester, Mass.
24-25 Bridgeport, Conn.
27-Apr. 1 Montreal, Canada

In March, **BALLET THEATRE** will tour:

1 El Paso, Tex.
3-4 Houston, Tex.
6 San Antonio, Tex.
7-8 Dallas, Tex.
9 Tulsa, Okla.
10 Oklahoma City, Okla.
11 Little Rock, Ark.
12 Memphis, Tenn.
13 Nashville, Tenn.
15-18 New Orleans, La.
20 Montgomery, Ala.
21 Atlanta, Ga.
22 Clemson, S. C.
23 Durham, N. C.
24 Philadelphia, Pa.
25 Reading, Pa.
27 Hershey, Pa.
28 Wilmington, Dela.
29-30 Washington, D. C.
31 Trenton, N. J.
Apr. 1 Princeton, N. J.

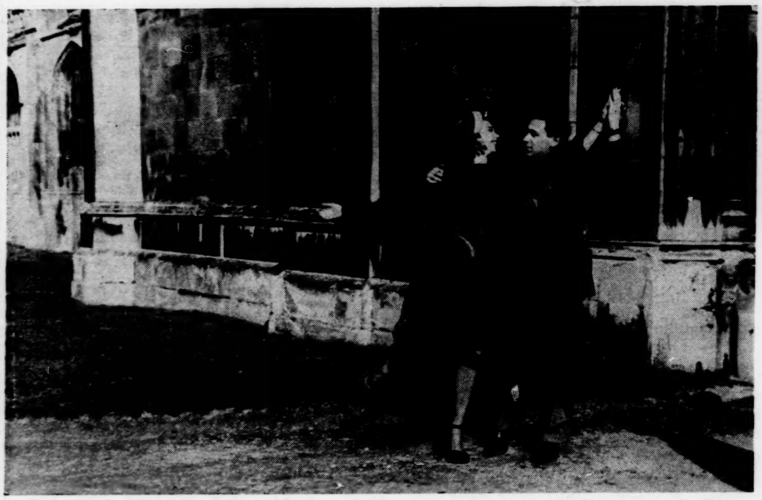
Just PEOPLE and

Little Sondra Orans, 13 year old dancer featured in CHOREO 1950, given by the Dance Theatre in Hollywood, shows an exotic piece of costume accessory to film star Ricardo Montalban and his wife, the former Georgeanna Young, backstage after performance.

photo by G. B. L. Wilson

American dancer Lorraine DeLara is concertizing throughout Germany and the Scandinavian countries this spring, in association with Alexander von Swaine. They were snapped here at Heidelberg during recent appearance.

photo by J. P. Antonelli



Beryl Grey at Cambridge, where she appeared as a lecturer on ballet recently, is seen here with Arnold Haskell's son, Stephan, an undergraduate at Cambridge, where Beryl is demonstrating adagio in the shadow of King's Chapel, to the joy of Mr. Haskell, Jr.

Eventful appearances of Uday Shan Kar in New York City called forth a number of parties in his honour, among them by hostess Leticia Jay. Seen here are Chinese shadow boxer, Chao Li Chi, and dancers Mara and Aennchen, Uday Shan Kar, and (on the right) Renato.

the season in review

by Doris Hering

MARTHA GRAHAM and Company,
46th St. Theatre, New York City
January 22-29, 1950

After two seasons of touring and other strenuous activity, Martha Graham returned on January 22 for one week at the Forty-Sixth Street Theatre with a partially new company, a new musical director, and two new works of doubtful stature. But despite these unstabilizing factors, the brief season offered as unified and pervasive an experience as one can ever hope to have.

Miss Graham's work is unified because she has succeeded in establishing an almost perfect course between her deepest being and its outward expression. It is indeed rare to find her making even the slightest compromise with integrity.

But she is, after all, human. And so her new works brought with them a few compromises. In fact, her new solo, GOSPEL OF EVE, reminded us of Fiorella La Guardia's famous remark, "I seldom make a mistake, but when I do, it's a beaut." GOSPEL OF EVE is a **beaut.**

In theme and intent it is a stepsister to the group work, EVERY SOUL IS A CIRCUS. Like the heroine of Every Soul, Eve has an acute case of ennui which she tries to eradicate by changing her surroundings, instead of herself. The lady in Every Soul trifles with men. Eve trifles with hats and chairs. Both end in a void.

GOSPEL OF EVE doesn't have nearly the penetration of the older work, and the incidents with the assorted hats are watered down with Graham cliches like the exaggerated extension of the left leg, the hop on one leg with the other describing half-moons, the flirtatious skip, etc.

Perhaps it's not fair to wish GOSPEL OF EVE out of existence. If the unconcentrated movement were deleted and the action centered about one or two props and a simpler decor, Miss Graham might still achieve a biting vignette.

The initial inspiration for GOSPEL OF EVE must have been one of those last minute affairs to still the box office cry for a premiere. For costume designer Miles White, scene designer Oliver Smith, and composer Paul Nordoff did not markedly ruffle the surface of their creative imagination either. The decor was a series of obtrusive white outlines of windows, balconies, mirror, etc. The score was just plain banal.

It is depressing to have Miss Graham approach any problem from a purely theatrical point of view, for we have come to expect so much more from her than a "good show" or merely inventive movement. As she herself has often said, **"Movement cannot be invented. It is discovered."** Yet in EYE OF ANGUISH **she has ignored this tenet, which belongs not only to her, but to the entire philosophy of modern dance.**

EYE OF ANGUISH, which received its New York premiere after considerable performance on the road, is in Miss Graham's semi-literary vein. In the past, this vein has produced NIGHT JOURNEY, based on the Oedipus and Jocasta legend and CAVE OF THE HEART, based on the Medea legend. These are both genuine contributions because they delve beneath the word-level of the plays and allow their conflicts to be expressed on a stratum where words are cancelled out by the vastly more expressive language of movement.

EYE OF ANGUISH, based on the legend from which Shakespeare derived his King Lear, begs the issue of where words end and movement begins by including a long and pseudo-scholarly program note. Before the curtain even rises, some of its validity has been chipped away.

The stage approach is complicated, rather than penetrating; frantic, rather than formed. The result is unstable.

Erick Hawkins was allotted the difficult role of Lear, the crazed and senile king in whose mind the entire action ostensibly takes place. Mr. Hawkins conveyed the externals of the role without any sign of the inner growth resulting from a tragic experience. He lunged leadenly from one end of the stage to the other, but despite his sincerity, resembled a guileless child something like the one he later portrayed in his own composition.

Without a nuanced conception of Lear to hold it together and without a consistent stream of insight, EYE OF ANGUISH broke into separate segments, something which rarely happens in Miss Graham's serious works. One of these segments, however, struck the deep chord the mother-work lacked. It was a vicious scene of treachery with the two sisters Goneril **(Judith Yanus)** and Regan **(Yuriko),** vying for the love of Edmund, the Bastard **(Stuart Hodes),** who had already promised himself to both of them. Like two snarling little beasts, the girls climbed about his loins, pried each other off, and scooted away to reconnoitre, only to return with more venom and determination. Edmund helped them at their sickening game with just the right tone of stolid cruelty.

Vincent Persichetti's score for EYE OF ANGUISH was aware of the dramatic demands of the work, but it, too, lacked penetration.

The third unworthy composition was not of Miss Graham's doing, although her allowing it to be presented makes her in a sense responsible. We're referring, of course, to Erick Hawkin's solo, THE STRANGLER, which received its New York premiere, although its actual premiere occurred summer before last at the New London Festival.

We had sad and negative things to say about it then. And there's little point to repeating them. Although it is loaded with words (declaimed by **Sarah Cunningham, Richard Malek,** and Mr. **Hawkins**), THE STRANGLER is **inarticulate.** In this literal legend of the meeting of Oedipus with the Sphinx, there is absolutely no dramatic tension aside from that of watching a choreographer drowning in a morass of recalcitrant material that he has been unable to mould into a coherent whole.

Since one of these duds appeared on each of the three choices of program, it is indeed a tribute to Martha Graham, the dancer, and Martha Graham, the choreographer, that one left the theatre night after night literally transfixed by the depth and power of this woman's creative insight. In fact, the unmeasurable magic of genius runs so high in Miss Graham's works, and they are kept so vibrant by her ever-devoted performances, that it is difficult to appraise them in the cool language of the intellect.

Miss Graham seems to call forth the same freshness and devotion from the members of her company, too. DIVERSION OF ANGELS, which was premiered at the 1948 New London Festival under the title WILDERNESS STAIR, has lost some of the light, fluid texture it originally had. But in its place there was a wonderful richness and surge. The group portions and fleeting solos and duets point up the alternating ecstasy and sadness of young love with an accuracy that makes the dancers resemble beautiful creatures momentarily pinioned and then released for further flight.

The dance makes incredible technical demands on the group (Miss Graham does not appear), and they meet them with an impassioned eagerness.

Marie-Louise Louchheim, a tall, handsome young woman who is new to the company, soared through her airy isolation with a fine sense of lyric line that contrasted effectively with **Pearl Lang's** driving torment.

Never have we seen **Natanya Neumann** perform with such unabashed tenderness. It would seem as though Miss Neumann, who in the past placed a barrier between herself and her audience, is at last coming into her own as an expressive artist. Her subsequent portrayal of one of the sisters in DEATHS AND ENTRANCES again found her freed of her old shell and lashing through the part with a high abandon that placed her well at the head of the list of dancers who have essayed the part.

Miss Neumann's growth was seconded

by that of **Robert Cohan**, one of the most colorful performers Miss Graham has produced. While he is not yet in complete control of his dancing instrument (the Revivalist solo in APPALACHIAN SPRING seemed taxing for him), Mr. Cohan is an honest and convincing actor. His conception of the Poetic Beloved in DEATHS AND ENTRANCES made us feel for the first time the dramatic value of the character.

Pearl Lang and **Yuriko** can always be counted upon for electricity. But Miss Lang, perhaps because she is more experienced, has richer lyric and dramatic facets. Her third sister in DEATHS AND ENTRANCES was as possessed as it was powerful.

And as an effective foil for all this searing intensity, there was guest artist, **May O'Donnell**, like some beautiful, maternal figure — measured of gesture — compassionate of expression — a warm guardian angel in works like CAVE OF THE HEART and HERODIADE.

Stuart Hodes, **Barbara Bennion**, **Sara Aman**, **Judith Yanus**, and **Bertram Ross** each added his own brand of distinction to the fine company.

Every dancer, every bit of decor, costuming, and music, is important. **But in the final analysis they are only details — details of the darkly beautiful picture provided for us by Martha Graham herself.** On this occasion the picture included ERRAND INTO THE MAZE, CAVE OF THE HEART, DEATHS AND ENTRANCES, APPALACHIAN SPRING, and EVERY SOUL IS A CIRCUS.

Although these range widely, they share the strange awareness that the human soul is joined in unspoken contact with forces that lie quite outside of it. When the Sorceress in CAVE OF THE HEART slinks about in her twiggy cage; or the Woman in HERODIADE reaches toward her stool as though it were alive; when the bride in APPALACHIAN SPRING makes her loving gestures toward the ground; or the sister in DEATHS AND ENTRANCES plays her agonizing game with the chessmen, one senses this animism, mysticism, call it what you will, that lifts Miss Graham's works and her own performances to a special level. **It is the level of contact with human destiny that Isadora Duncan felt but lacked the discipline to achieve in so full a measure.**

From a practical point of view, Miss Graham was in fine command of her dancing instrument, and she brought interesting bits of new color to her old roles. Her Empress of the Arena in EVERY SOUL IS A CIRCUS was broader and more insouciant. Her Woman in HERODIADE was more contained and archaic. Her Sorceress in CAVE OF THE HEART was more animal-like. And her Sister in DEATHS AND ENTRANCES was an embodiment of the lonely fury of the English moors.

The technical aspects of the season were in good hands with Helen Lanfer at the piano and Jean Rosenthal in charge of lights. Irwin Hoffman presided in the pit. Although he tends to drag his tempi, especially in APPALACHIAN SPRING and EVERY SOUL IS A CIRCUS, Mr. Hoffman is quite musical and produced some fine concerted sound in the little group under his baton. When he has had more experience with dance, he should prove a valuable member of the organization.

UDAY SHANKAR and Company,

48th Street Theatre, New York City
December 27, 1949-January 15, 1950

For those who cherish dancing that is wise in the ways of the theatre, the three-week season of **Uday Shankar and his Hindu Ballet** at the Forty-Eighth Street Theatre was a delight. But for those of us who like our Hindu dance to come straight from the gods, there were moments of disappointment.

The true Hindu dancer is quite unlike our own artists. As Ananda Coomaraswamy has said in his preface to "The Mirror of Gesture", "The actor or dancer, then, is like a priest — a channel for the divine power, not a displayer of his own personality. The audience shares in his performance, as the congregation shares in the service, each spectator making his own spiritual acts. In this light the technique of an art comes to look entirely different from what it appears in the common Western opinion. It is the ritual, not the trick of expression."

When it is present, this viewpoint, at once exalted and humble, makes the Hindu dance curiously satisfying. When it is missing, one is confronted with merely an interesting and minutely detailed sequence of movement, gesture, and story, embellished with colorful costumes and music or great purity and appeal.

It is this latter kind of Hindu dance that Mr. Shankar chose for the most part to give us. Although why he chose to do so must remain a mystery. Certainly he is capable of spirituality. Reports of his dancing ten years ago in this country testify to that. And his film, KALPANA, presented here last year, adds to the testimony. The only solution one can seek is that Mr. Shankar was attempting to convey to us the secularized artistic spirit of modern India.

In line with this secular or popular approach were several charming group dances that portrayed nothing more profound than maidens cutting grass; the battle of the sexes (ETERNAL MELODY); a village festival to celebrate the harvest; a farewell to a newly married couple (BIDAI); a wedding festival in which there is rivalry between husband and lover (BHILL DANCE); and girls gathering flowers (SNANUM). In all of these the mood was sunny, the choreography simple, and one had the feeling of seeing a rather idylic, uncomplicated side of Indian life presented by an attractive, unified group of people.

Mr. Shankar's company has evidently been selected with care and trained with patience. In addition to the star and his wife, **Amala**, it consists of two intense, energetic young fellows named **Mahabir** and **Gopal**, and four lovely girls named **Gita**, **Smriti**, **Dipti**, and **Priti**.

Their unison dancing was modest and gracious, and they did on occasion display considerable individuality. For example, Mahabir performed a self-accompanied drum dance entitled PUNG CHALAN. The dance resembled a Javanese warrior ritual in its sudden starts and stops and changes of direction. Mahabir gave it the fanatic quality it required, but he looked more frightened than fierce.

Gopal has range. He was equally at home as a young father entertaining his offspring with amusing antics and as the serenely remote Brahma in ETERNAL MELODY.

Smriti and Dipti were each allotted a heavenly nymph solo through which they glided in a healthy, full-blooded fashion which was again rather different from our personal conception of celestial. But we seemed to be overruled by most of the audience who fell under the sway of the delicate hands, the flower decked hair, the gently seductive smiles.

Amala bore the heaviest feminine dancing burden. Throughout her myriad assortment of goddesses, princesses, and innocent maidens she gave the consistent impression of being bright, well trained, bursting with warmth and vitality. Her projection was direct, her style open. But as a result she lacked the feeling of "other voices", the soft insinuation, the subtle contact with the luminous realm of Shiva, Vishnu, and Brahma.

Only in SHIVA-PARVATI NRITYA DWANDWA did Amala achieve some of this feeling which is a kind of dancing on two levels. This particular composition is one of the richest in the entire Hindu repertoire. Superficially it is humorous. Shiva invites the gods to decide whether he or his consort, Parvati, is the better dancer. As the contest progresses, Parvati seems to be gaining ground, and so Shiva in desperation throws off his clothing and dances that way. He wins by a default.

What started as an amusing contest has passed through the nine rasas, or emotional states that dancer can evoke in an audience, and it ends in a radiant manifestation of mutual regard with Shiva and Parvati restored to their rightful relationship and order returned to the universe.

As Shiva, Mr. Shankar gave us a glimpse of the elegance and subdued power of which he is capable. He was truly a beautiful god playing godlike pranks.

In **Rasa Leela** one had the same impression of quiet mastery as he portrayed the blue god, Krishna. And his **Indra** was also rich in its hints of duality.

But when he played about as a village bridegroom, or a frantic husband, or even a warrior chief, one felt a bit cheated. For a lethargic use of the middle body became apparent, along with a generally offhand air. Mr. Shankar seemed to be

(*Continued on page* 38)

photos by Fred Fehl

EXTRADOS

Group of dancers from the Henry Street Playhouse in New York City appeared on a Choreographers Workshop sponsored program on January 29th at Hunter Playhouse in the Alwin Nikolais group work, EXTRADOS (reviewed in this issue).

EVENTS

of the recent season . . .

photo by Constantine

BOUQUET FOR MOLLY

Bella Lewitzky and Carl Ratcliff, leading dancers of the Hollywood Dance Theatre company, which is directed by Lester Horton, appeared in Mr. Horton's new opus, "Bouquet for Molly", on the CHOREO 1950 program which had its premiere in January. Performances of this and other works in the Dance Theatre continue throughout the Spring season.

IN SILENCE, THE HEART . . .

photo by Fred Fehl

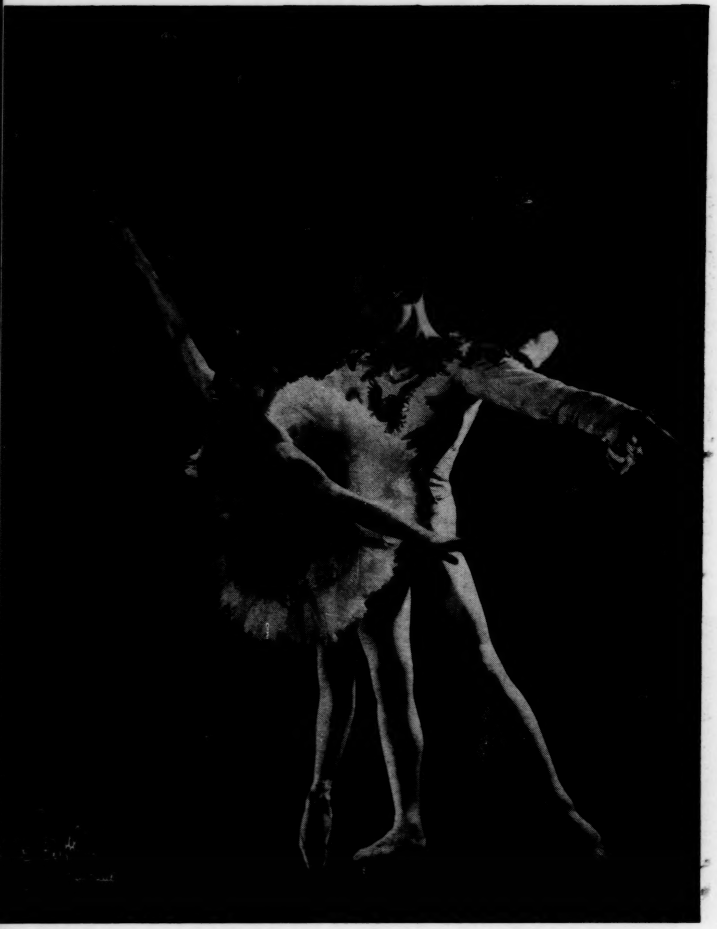
Lydia Joel, choreographer of the group work, IN SILENCE, THE HEART . . . appeared as principal dancer in her own composition, sponsored by Choreographers Workshop in a recital given at the Hunter Playhouse, New York City on January 29th. She was supported by Tony Matthews (insert) and group of three including Doris Ebener, Rita Chazen and Jana Cernitzka. Noted pianist Charles Magnan accompanied the group, playing the Beethoven sonata A major, opus 101.

Photographing DANCERS

When I first met the dancers of the Sadler's Wells Ballet this fall, I felt very much at home with them, for we spoke the same language, the language of ballet. (Moira Shearer told me they expected me to do a cabriole, for, according to Massine, I did that when I got enthusiastic about my work, and I did.)

It reminded me of another company sitting, one that took place exactly fifteen years before. It was, in fact, the first time I photographed a ballet company, and then, too, it was language that bridged the gulf between us. That time the language was Russian.

When the publicity department of Chicago's Auditorium Theatre sent the dancers of what was then Col. de Basil's Ballet Russe de Monte Carlo to me for photographs, neither side of the transaction realized



Margot Fonteyn and Robert Helpmann as Princess Aurora and Prince Florimund from the ballet, THE SLEEPING BEAUTY.

Maurice Seymour

Irina Baronova in her radiant hey-day, as the Queen of Shemakhan from the ballet, COQ D'OR.

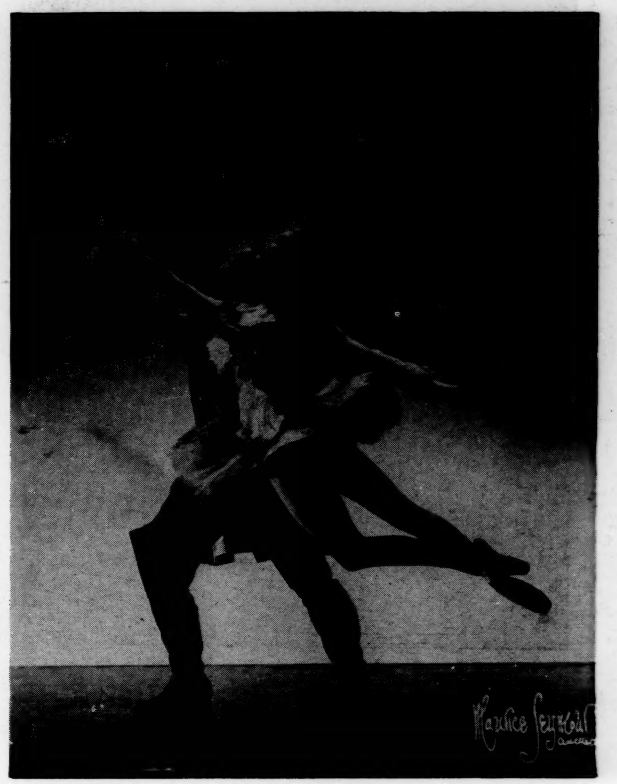
by MAURICE SEYMOUR

what they were in for. All I recall now is bevies of young people carrying clouds of tarletan charging into my studio after midnight, chattering in Russian and eyeing me with, if not outright hostility, at least indifference. I gave my first directions to them in Russian and it was as if a light broke out. From that moment I was no stranger, not to them nor to the hundreds of dancers who have posed before my cameras since.

Actually, I had been involved in ballet before. When I first opened my studio on the roof of the St. Clair Hotel my neighbor was Adolph Bolm, and among my first subjects were dancers from his school. The sound of music from his classes often lured me to his door, a fascinated spectator at the mysteries of the ballet lesson. Mr. Bolm moved to California and when I expanded my quarters I included his studio, and that is now the spot where pictures are taken.

My first photographic encounters with the Ballet Russe now seem chaotic, and I guess they were. Dancers flounced in, in the wee hours of the morning, posed in various costumes, ate sandwiches, drank vodka, exchanged pleasantries, were scolded, praised and petted by their mamas (and *everyone* came with mama), and I shot negative after negative which a confused office force tried to identify and file away the next day.

De Basil came along and Arnold Haskell. Massine was present most of the time; he is the only person who has successfully directed the poses of the dancers and with whom I always found myself in complete accord as to lights and composition. And there was "Jeannot"



Moira Shearer and John Hart as Princess Aurora and Prince Florimund from the ballet. THE SLEEPING BEAUTY.

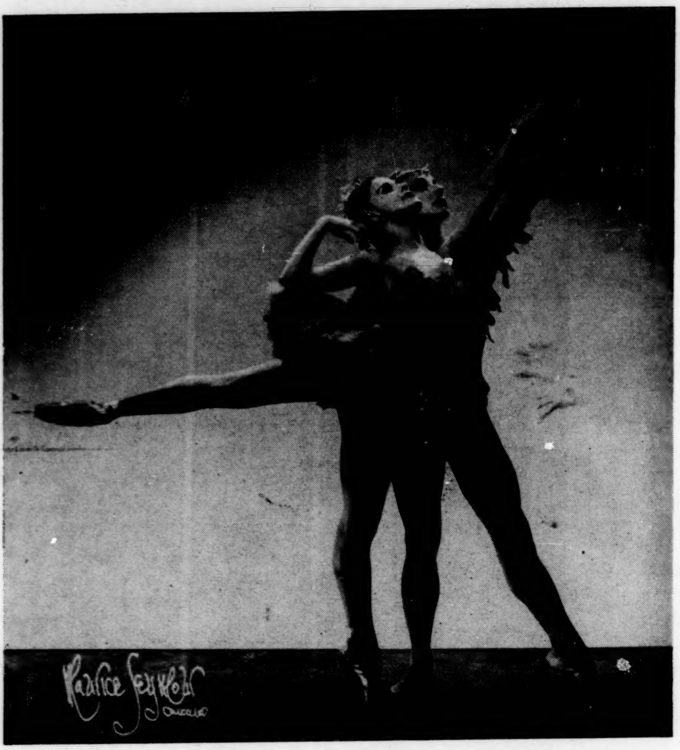
Tamara Toumanova — a study by Maurice Seymour, and one of his all-time favorites.

all photographs

by

MAURICE SEYMOUR

photographing

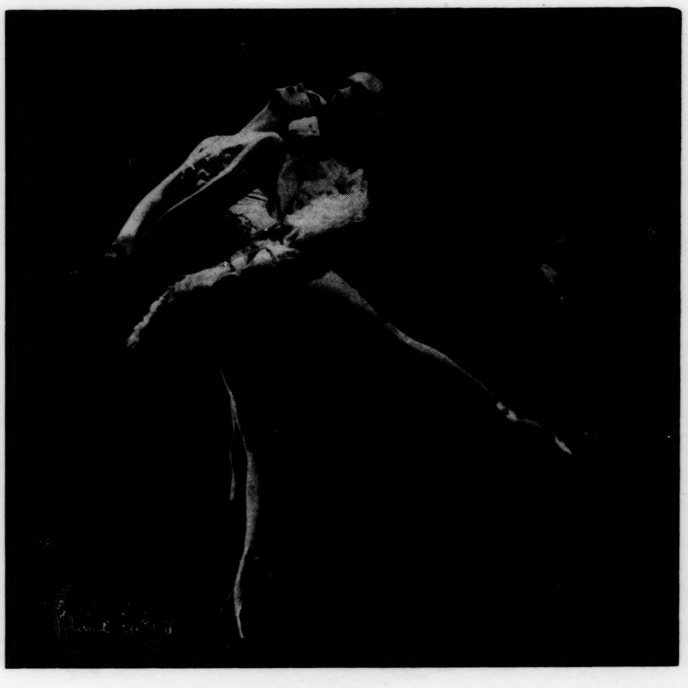


Violetta Elvin and Alexis Rassine as Princess Florisse and the Bluebird from the ballet, SLEEPING BEAUTY.

Cerronne, my favorite friend in ballet, without whose organizational abilities the photographic projects might have bogged down.

In the following years the visits were more frequent as companies split and multiplied. The photographic expeditions included some of the most distinguished hecklers, kibitzers and sideline coaches ever to accompany dancers having their pictures taken. There were René Blum and Christian Bérard, Alexander Yakovleff, Baron Nicolas Gunsbourg, George Balanchine, German Sevastianov.

Most dancers do not mind a few visitors sitting around while they are being photographed. In fact being to the theatre born they react to the stimulation of an audience, and pose with more spirit. As to hecklers who can't help giving suggestions, sometimes they are welcome. Some dancers, like Danilova, welcome every bit of advice given and will try anything—and usually make a good picture of it. Markova prefers working with no one around and comes very late, after everyone has gone.



Beryl Grey and John Field as Odette and Prince Siegfried in the ballet, SWAN LAKE.

The only visitors not welcome on the set are rivals. I have felt a ballerina tighten up and do very poorly before the camera when a competing dancer added her presence and poorly masked friendliness to the sidelines.

When Chicago ceased to be the first and important stop of the ballet (and most New Yorkers don't realize *they* were not even on the itinerary one season), I travelled to other places to get photographs of new ballets at the beginning of a tour. There were a number of trips to New York, but one of my pleasantest experiences was photographing Ballet Theatre in Mexico. That was the year Fokine had just made "Blue Beard", which with Dolin, Baronova, Markova and the Vertés costumes lent itself particularly well to the camera.

There was also a mad dash to California to meet the Original Ballet Russe coming in from Australia, photographing the dancers on shipboard at 5:00 A.M. and making the morning editions of the Los Angeles newspapers.

There is one set of pictures I took, which dancers have been waiting for a long time to see, and I have never shown them. They

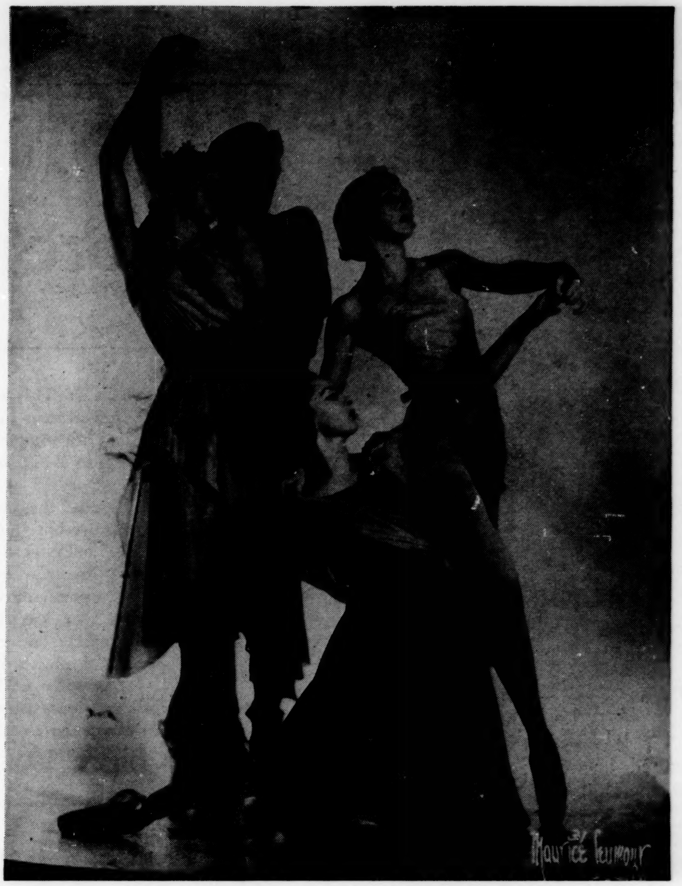
dancers . . .

were candid shots taken on a train. I snapped away in all kinds of interesting and unexpected moments. I suppose enough time has elapsed so I can assure the subjects they have nothing to worry about or to anticipate. None of the pictures came out. (Yes, you box-camera bunglers, it can happen even to a professional.)

It has been interesting to watch dancers progress. Little girls and boys from the back line often get to be soloists. Notable is Maria Tallchief, whom I photographed a few weeks ago in her Swan Queen costume. And it seems only yesterday she came in with a group of corps de ballet kids for company pictures for the souvenir program.

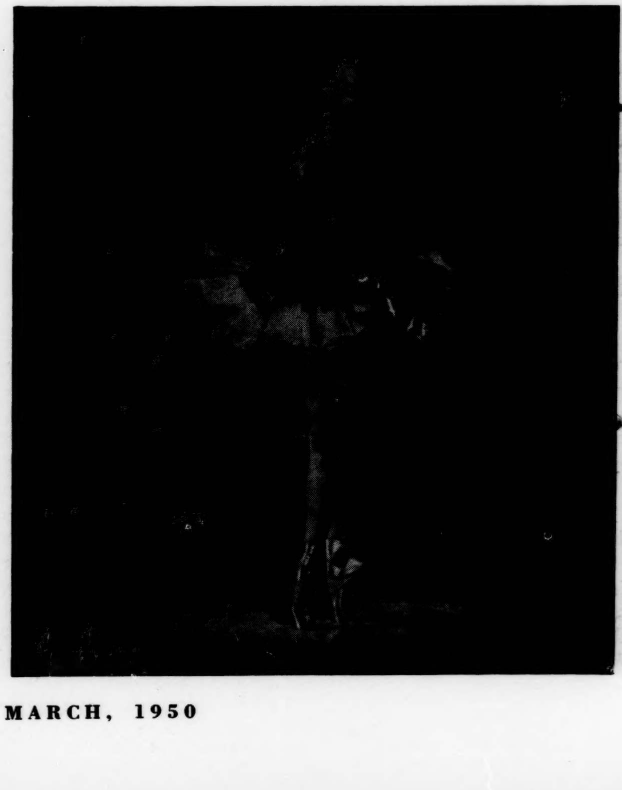
There have been "incidents", like the time a dancer had to be stopped from beating his wife in my studio, but there is surprisingly little temperament, for in spite of the problems of costumes, slippers, partners, balance and all the other vicissitudes that plague the dancer, dancers are much the easiest group of people to photograph.

I have often been asked who was my favorite subject. I can say truthfully that the dancer I am photographing at the moment is my favorite. All the prints I have made, all the negatives in my files are not so vital as the live dancer before me. However, offhand, I would say that beautiful Tamara Toumanova is the most photogenic dancer I have recorded, while Alexandra Danilova is the most inspiring. Scintillating Danilova makes a dance sitting as much a communication for the person who will look at the picture as is her performance with her immediate audience.



One of the all-time favorites and one of the most famous of all Seymour pictures: a quartette from the Massine ballet, CHOREARTIUM. Vera Zorina, David Lichine, Alexandra Danilova and Sono Osato.

Alexandra Danilova: ballerina.



My favorite men subjects are headed by Youskevitch and Eglevsky whose sittings include a bit of expert poker—and they don't always win.

I was very excited about the Sadler's Wells Ballet and though I find the photographs I took satisfactory as to line, I do hope to photograph them under more favorable conditions. I thought Beryl Grey an excellent subject, with a dynamic personality that shows in her poses and lovely Violetta

(*Continued on page* 35)

THEATRE DANCE before the AMERICAN

Chapter IV in the series

4 CENTURIES OF AMERICAN DANCE

by Arthur Todd

AUTHOR'S NOTE: This is the first of seven chapters dealing with various forms of theatrical dancing in America prior to the 20th century.

This and the following chapters in this series are dedicated to the memory of Frederick Allen King, who, for more than half a century, was a staunch follower and supporter of dance in America.

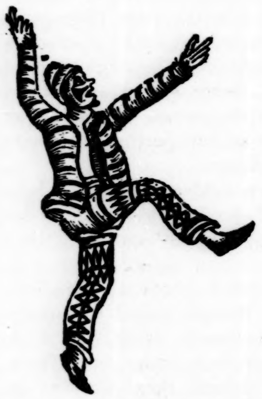
A major share of the factual material contained in this and the following chapters is derived from the late Frederick Allen King's unpublished manuscript, "The Pageant of Dance in America". This data was graciously made available through the generosity of Mr. King's niece, Miss Evelyn King.

The author is particularly grateful to Miss Evelyn King for her kindness; also, he wishes to acknowledge the assistance of the following persons and institutions: May Davenport Seymour, curator, Theatre and Music Collection, and Jerome Irving Smith, in charge of library and publications, The Museum of the City of New York; Museum of Modern Art, New York City, Miss Lily Goldberg, dance department, 58th Street branch, Theatre, Music and Picture Collection departments of the main branch of the New York Public Library.

A bibliography appears at the end of this chapter.

The first dance performances in America occurred in 1734, exactly nineteen years before the so-called beginning of theatrical history in the United States.

This form of dance was radically different from the Indian, Negro and folk forms of dance since it was performed primarily as an entertainment for an audience. In its earliest stages, the dance in the American theatre, quite naturally, reflected the influences of a variety of foreign forms. Gradually, however, new theatrical qualities and innovations began to emerge in dance, but it was not until after the middle of the 19th Century that any purely native developments of theatrical dance came into being.



Theatre dance also combined pantomime with acrobatics. Harlequin, in various guises, was a stock figure in many dance works.

All sorts of theories are advanced concerning the opening of the first theatres with most authorities agreeing on the year 1753. Dance, however, did not have to wait for a theatre and the first performance was in Philadelphia in 1734. This event took place "By permission of His Excellency Sir William Keith Bart, Governor of the Province of Pennsylvania" and it consisted of "1st, a little boy of seven years who dances and capers on the Strait Roap to the wonder of all spectators. 2nd, a woman who dances a Corant and a jig upon the Roap, which she performs as well as any Dancing Master upon the ground." This Corant (courante) was doubtless Italian or French in origin and it was a court dance that rivaled the minuet in popularity between 1550 and 1750 in Europe. The more spirited jig was, perhaps, danced to a 12/8 or 6/8 rhythm.

The fact that these dances were performed on a rope denote gymnastic and acrobatic tendencies that are more closely allied to the present-day circus. One other note about this unidentifiable lady dancer is of interest and that is that she performed "as well as any Dancing Master upon the ground." Dancing masters, as a matter of record, were already well established in the city of Philadelphia by 1734 and had many of the early colonists as students.

New York City was not far behind Philadelphia culturally at this period and it was rapidly becoming an important center in the middle Atlantic area, although the district west of Broadway was still a cow pasture and any existing streets were lit by lanterns. There were frequent orchestral concerts that were well attended while the more literary-minded devoted themselves to "Pilgrim's Progress" and "The Nun, or the Perjured Beauty", the two best-sellers of that period. Billiard playing was then popular with men and dining out was another favorite amusement. One of the earliest recorded dance events of this period mentions Henry Holt's dancing at a Ball at De Lancey House on July 4th, 1737. That's about all the information that survives Mr. Holt but his name is important because he was one of the first male dance performers in the history of America.

New York, with its population of about twelve thousand people, was ripe

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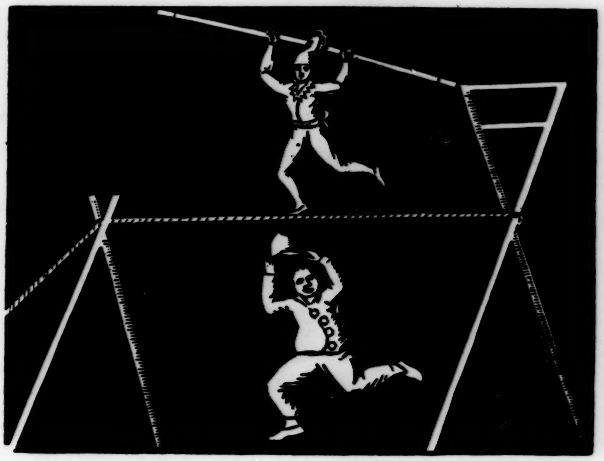
REVOLUTION—1734-1775



Balancing and capering on the tight rope were a characteristic feature in much of the early, so-called theatre dance.

for entertainment and the coming of the Hallam Company from England, in 1753, was an important event in the lives of New Yorkers and theatrical history. This company marked the authentic beginning of the theatre in America and they made their first appearance on September 17th, 1753, at the Nassau Street Theatre, which was located in the village that surrounded Fort George and the Battery.

The Nassau Street Theatre, which played an important role in latter dance history in New York, was built in 1753 and was situated near Maiden Lane. Old programs indicate that on the first night a dancer by the name of Hulett appeared in a "Horn Pipe" and "Tambourine Dance". At subsequent performances a Mr. and Mrs. Lane, New York residents, also danced. Their names linger in dance history because they were the first professional American dance team, as far as the earliest records disclose, and they authenticate the record of the nearly two hundred years of dance that has occured in New York. Even back in 1753 play-goers seemed to relish dancing in some form and, if it wasn't always possible to introduce some dance action into the play, the managers were at least astute enough to flavor their programs with *entré* act dance divertisments.

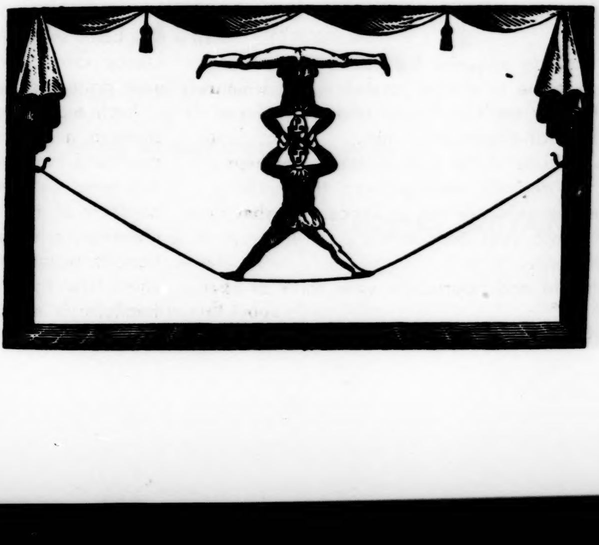
During this same period, dance continued to gain in importance in Philadelphia and the name of Francis Mentges was prominent. Mentges, who was later known as William Francis, was noted for his dancing after the play "Lionel and Clarissa". Francis, like many American dancers in World War II, joined the army when his country called and distinguished himself as a Colonel under George Washington and, after the Revolution, he returned once more to dancing. The American Company, which appeared in Philadelphia in 1767, also featured dancing. One of the actors, known by the odd name of Tea, performed a "Negro Dance".

It is evident that even at this early date the public was interested in Negro dancing. However, the majority of these first so-called "Negro" dances were performed in blackface by white actors. These impersonators served mainly to establish the Negro as a stage character, picturing him, unfortunately, as a caricature rather than as a human being. These first blackface impersonations, however, planted the first seeds of the minstrel show that flourished to such a degree almost a century later.

While Philadelphians were being amused by the antics of the "Negro" dance, audiences in New York were witnessing one of the rare stage appearances of American Indian dancers. On December 7th, 1767, nine Cherokee chiefs from South Carolina offered the public a "war dance" after a performance of "Richard III". Shakespeare and

(continued on page 35)

Entr'acte dance divertissements, often combining acrobatic feats, flavored theatrical presentations in the middle 1700's.



a greater—
Audience for DANCERS

"....the audience for dance must be promoted by prodding it into participation...."

says Betty Rowen

THE great and consuming question: HOW to expand the audience for dance — and HOW to create greater interest in dance in America has been raised many times. I feel the need, not as a dancer, nor as a teacher (although I have been both) but as an enthusiastic member of the lay public to ask dancers to PLEASE look at their audience and get acquainted with ITS tastes and desires, whatever they may be. There is nothing in the world wrong with marketing a dance on a level which the artistic dancer may feel is below him, if this is the means of capturing and keeping an audience. **Audience tastes can be promoted UPWARD.** This has been demonstrated. The chief idea is to capture the audience first.

I am frank in saying this is a criticism of the concert dancer, a creature so often aloof from the world, that he lives in a self-perpetuating vacuum.

Those within the concert dance world (and I am not naming individuals because each individual who will honestly examine himself will know whether or not he is "it") tend to become a little esoteric, even stuffy. They tend to become aloof from audiences and unaware of audience needs and desires. They tend to get wrapped up in beautiful contemplation of movement without trying to relate their personal drive for self-expression to the audience which (it is hoped!) will see it. For whom, after all, are they inventing all this lovely movement?

★

Dancers spend so much time with their art and with other dancers, that a kind of incestuous relationship seems to develop. The individuality, the artistic potential, the flesh-and-blood quality of people in other walks of life tend to become blurred to those behind the footlights, until all they can visualize is a disembodied John Q. Public sitting out there refusing to appreciate his artistic qualities. Self-immolation of this kind prohibits healthy expansion and growth of dance.

MUCH must be done to acquaint the public which even to this day does not come in droves to dance and which continues to turn its back on it in favour of movies, baseball, whatever the level of appreciation hits.

I believe that the attitude of the dancer (and for heaven's sake, this includes the dancer's manager and the booking agent, too) must re-orientate toward audiences, thus:

INVITE the public into your confidence.

Get **it's** point of view.

Help it to understand and appreciate your form of expression.

Encourage it to become an active participant.

Gain its confidence and make it feel that what it is looking for is within reach if it will only come and see you.

★

Studies of other societies, modern or ancient, show that dancing has been an integral part of every cultural pattern in history. How much is this true in ours? Not much, it is true. But we can make it true for America — and we dancers can break down the forces that have inhibited a cultural pattern which includes dance.

Dancing should not belong solely to professional dancers. The audience for dance must be promoted by prodding it into PARTICIPATION.

How can this be done?

FIRST: The dancer can teach. He can teach, not solely for added income, but because he has a feeling for dance which he wants to share with others. He can teach, not to make more professional dancers, but simply for the sake of getting people to dance and to enjoy dance. America needs this kind of recreational dance on a much larger scale than it has it, not only in professional dance studios, but in housing developments, adult educational programs, community centers.

Dancers should be active in campaigning to get dancing into every school curriculum from kindergarten to college. We need teachers trained in techniques for teaching dance to young children. Colleges should offer teacher training programs like this. Young dancers would do well to investigate the professional potential of this field. More and more mothers are seeking creative dance education for their children, but there are not enough well-qualified, interested teachers.

Many dancers who feel they cannot teach, can do their share by bringing dance out of its closed orbit. They can form small groups with solo, duet or trio material which can be easily staged and marketed around the country. This has been done with extraordinary success by the Wisconsin Dance Group and before them by the Elizabeth Waters Trio, to name but two groups.

Such a small group can make itself known as available through a central dance agency, such as the presently moribund National Dance Association attempted to create last year, or better yet for immediate purposes, through contacts of their own for local entertainment programs at churches, schools, "Y's", etc. A women's club running a benefit would welcome material like this, but would not know how to find it. LET THEM KNOW ABOUT YOU! Publicity is nothing to be ashamed of.

(Continued on page 53)

The Dancers—

dedicated to José Limon

With the eager absorption of the dumb speaking on fingers
the dancers move, their mute and passionate bodies
molding the circumambient air into ideograms
that plead: O understand us, try to understand
these meanings we can weave no louder way
than with the pressure of an out-thrust palm on space
or the downward spiral of a foot like a leaf falling.

●

These eloquent attitudes inhabit silence
as music dwells in time: the bodies of dancers
yearn through every muscle and bone for utterance.
And the eye with its slakeless thirst for shared experience
is held within the spell of that intense desire
as if a tongueless bird should flutter down
its stiff, torn wings all clamorous with pain.

ROBERT BRITTAIN

the MARCH spotlight falls on . . .

Katya Delakova
and
Fred Berk

photo by Walter E. Owen

These character dancers have a busy season in March. They are slated for appearances on the series STAGE FOR DANCERS at the Brooklyn Museum and on the series "Around the World With Song and Dance" at the American Museum of Natural History in New York City. They are seen here in characteristic Eastern Europe Jewish dance.

photo by Walter E. Owen

Nina Fonaroff
and
Jan Merlin

As the Mimes from Miss Fonaroff's recent work, MASQUE, which is to be seen in recital this month at the 92nd Street YMHA. The work has had two previous performances, one sponsored by the Choreographers Workshop (see review in this issue) and had its debut at the Juilliard School of Music in December, 1949.

photo by William Stone

Ballet Repertory Company

Members of the Ballet Repertory Company appear with soloists Arthur Mahoney and Thalia Mara in several diverse programs given by the School of Ballet Repertory in New York City this month.

"I am the SUN

article VIII of the series:

THE CHILD'S WORLD: Its Relation to Dance Pedagogy

by Blanche Evan

"I Want To Be A Puppet" says a 7 year old in class, "with one arm broken and one arm good". "With or without music?" is my only comment.

It is not by chance this child expresses herself so freely, after many weeks of tense, self-conscious behavior. She is proof again that creativity is often hidden; that resistance may be the cause of seeming barrenness, and that there are manifold ways of breaking through resistance; that creativity should be a part of every learning, and that for those who are not naturally gifted, there are distinct methods employable to stimulate the imagination in terms of Dance.

THE EMPTY SHELL

The idea of limiting class activity to "technique", *especially* for the one hour a week student, always seemed to me a vulgarization of Dance. After all, the most significant contribution of the new dance had been the resurgence of personalized experience in movement with its resultant re-assertion of individuality in form. I believe the dance lesson carried with it the responsibility of keeping this alive. This went hand in hand with my conviction that the technique should be physiological, functional, and impersonal, *not* stylized and dramatic. The skillful body free of mannerism would be the most adequate channel for individual creativity.

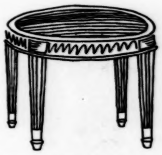
To limit teaching to technique and choreography, left a wide gap, for between the two there was imagination, without which both technique and choreography were an emptied shell — a display. One could recognize the presence of creativity and point out the lack of it, but there were no methods at hand to help the average or repressed student to develop quality in Dance, personal style, and creative form: nor was there any suitable repertoire of dances, outside of folk and ethnic material, for interpretative practise. When given the opportunity to "dance", many students sat, frozen with fear. Some would dance *with* others, but not alone. Others would dance alone at home, but not in the presence of class mates. The students rarely felt, and moved with, that absorption in movement that distinguishes true Dance from superficial moving about.

Originality seemed a burden. Most preferred to be taught "a set dance"; but I went to the opposite pole, and chose improvisation as the main source for their creative work; improvisation: the spontaneous coming out of self into the realm of Dance, body, mind, and spirit unified and at the complete service of one's theme, regardless of the significance and duration of that theme. Improvisation had always been for me a natural experience; but to develop methods, feeling had to be substantiated with analysis.

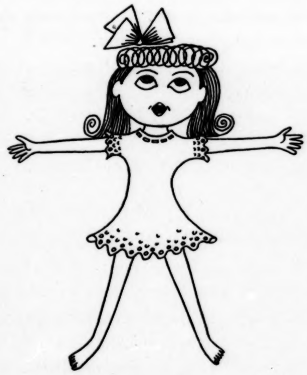
PROCEDURES

Improvisation is the spontaneous creation of form. Form and content ideally are one. Dance improvisation is the complete welding of yourself, as you are at the moment, with your theme, in terms of Dance. The beginning is the moment of merging; development proceeds, climax is achieved, and there is only one right moment for the end, when the theme, as it relates to you, has spun out its course. The child instinctively knows this. "I am finished" she says, though the music may not have terminated; or, the look of slight distress, if accompaniment ceases before she is through. I remember a six year old who improvised to a recording seven

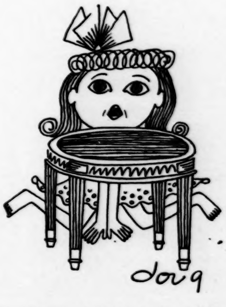
(continued on page 36)



The Mountain.



"I AM THE SUN . . ."



The Sun setting behind the Mountain.

ARMS AND THE GIRL

Ensemble of ARMS AND THE GIRL appear in courtship dance arranged by Michael Kidd. *photo by Vandamm*

the SHAPE of MUSICAL COMEDY in 1950

by

HELEN DZHERMOLINSKA

LOST IN THE STARS

A cabaret in Johannesburg, with dancers LaVerne French and Mabel Hart featured in a group dance. In this scene, Sheila Guyse stands on table. Others (l. to r.) William Greaves, Gloria Smith, LaVerne French and Van Prince.

DANCE in musical comedy, which for over a decade has often brought forth some of the richest and most prolific in contemporary dance, often more so than that in bona fide "artistic" companies, has had a thin time of it this season. This year's musical comedy dance is simply not out of the top drawer. However, the season is not yet over and there are at least two shows in the making by choreographers of rank.

At this point there have been eight offerings, one of which, REGINA, has passed quietly on, regrettably so, since it contained several worthwhile pieces by Anna Sokolow. Of the other seven, some have had a tenuous hold on life and may not even be in evidence by time of publication.

Of these seven, at least two, GENTLEMEN PREFER BLONDES and LOST IN THE STARS are notable book musicals, in which dancers and choreography alike are swamped by the book. In the latter, dancers LaVerne French and Mabel Hart appear in what can be described as an 'incidental' dance, vigorously executed and with fine style; the choreography is not even credited. In the former, Agnes de Mille has created several passages

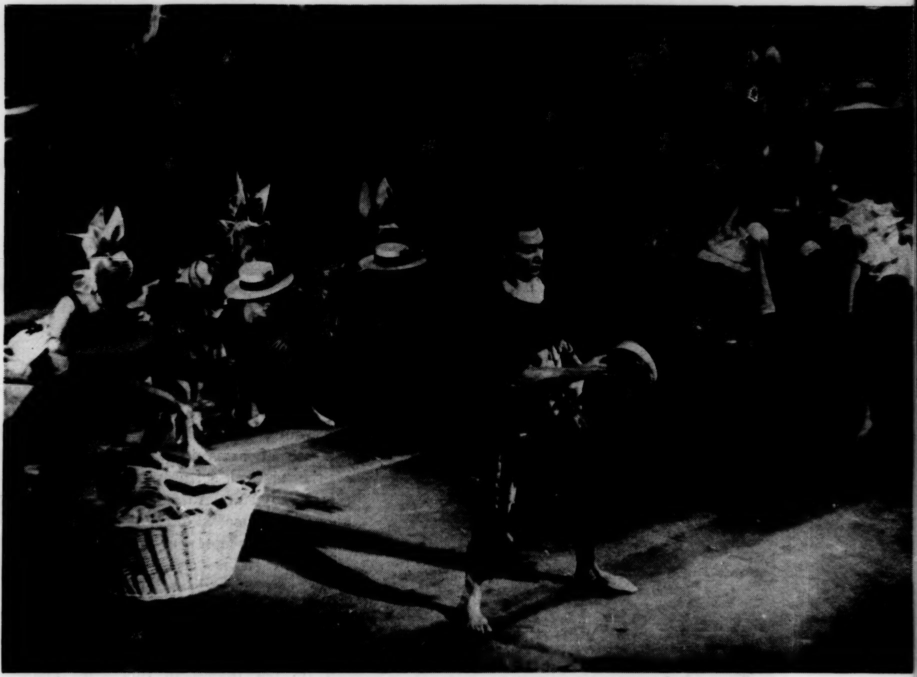
comedy in 1950

personality, the blame for which, if any, attaches to the mere proximity of Jack Cole.

Before the musical comedy season is over for the year, two other dancers of the top rank will appear in forthcoming musicals. Valerie Bettis is slated to appear as the lead in the Vinton Freedley show WHAT A DAY!, with choreography by Helen Tamiris. An event of great interest will be the Broadway debut of Janet Collins who will appear as leading dancer with the Arnold St. Suber musical, OUT OF THIS WORLD, which will offer dances by Hanya Holm.

The combination of teams like Bettis and Tamiris, Collins and Holm give every promise of an eventful climax to a season which began meekly and has continued along doubtful lines.

ALIVE AND KICKING



Jack Cole in Calypso incident as devised by him for revue ALIVE AND KICKING.

ALIVE AND KICKING *photo by Fred Fehl*

Jack Cole in familiar adaptation of Hindu dance to genre musical comedy, as seen in ALIVE AND KICKING.

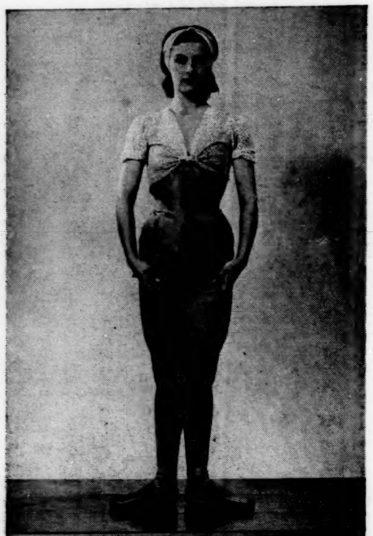
ALIVE AND KICKING

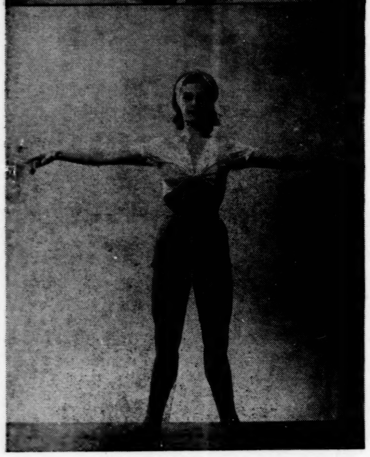
Jack Cole and partners Gwenneth Verdon and Marie Groscup in "Cole Scuttle Blues" from ALIVE AND KICKING.

photo by Fred Fehl

PORT DE BRAS In the 5 POSITIONS

1st Position





2nd Position

FLEXING FOR BALLET

a series of articles by Eileen O'Connor

posed by VIOLETTA ELVIN of the Sadler's Wells Ballet

Chapter XI
CARRIAGE OF THE ARMS

One feature that distinguishes ballet from all other forms of dance is the PORT DE BRAS or carriage of the arms, which is as essential to the art as the precision of the feet, extension of the legs or balance. The most perfect dancer, technically, is disappointing if her arm movements lack grace and expression. Almost any acrobat can accomplish the technical feats of ballet, but it is the ballerina alone that dances to the tips of her fingers.

Prior to the 20th century ballet demanded rigidity of the arms and a minimum of freedom in movement. The positions were as precise as those of the feet and a highly stylized grace was the result.

We can be proud of that American dancer, Isadora Duncan, who revived dance, inspired the young Michael Fokine to revolutionize the use of arms in ballet. The application of the natural softness of Isadora's style to the already standardized ballet technic brought about the success of Russian ballet and its worldwide acceptance in preference to the outmoded Italian style. With the new style came new movements, many of which demanded a limberness of tendons and muscles that perform them and for which the customary ballet class port de bras seldom suffices.

I do not intend in this brief chapter to even outline the multiple arm movements of contemporary ballet, but I shall present a group of exercises to make the student conscious of the use of her arms and to limber the shoulder-arm muscles for fluid action.

EXERCISE 80
Basic Position of the Hands

The first rule we must learn is more clearly shown in illustration than by words: HIDE YOUR KNUCKLES. There are no beautiful kunckles, but we all can learn to hide them by the way in which we hold our hands. Relaxed hands are soft and lovely, even though the same hands may look coarse and clumsy in action. Too many of the necessary occupations require tension of the hands, during which the knuckles become enlarged and ugly. To counteract distortions, the dancer must consciously raise her fingers and lower her knuckles and Relax.

Illustration I shows the ugliness of the protuding knuckles and the clumsiness of even a beautiful hand in this position.

Illustration II shows the same hand with the fingers raised just enough to flatten out the back of the hand. The difference in position is slight, but it makes all the difference between grace and lack of it. One does not aim to set a position of the hands to retain it constantly, for there must be a constant movement of the hands as the arms flow from one measure to the next, but it is wise to study the degree of relaxation at which the hands look most graceful and to try to depress the knuckles rather than raise them.

EXERCISE 81
Basic Position of the Elbow

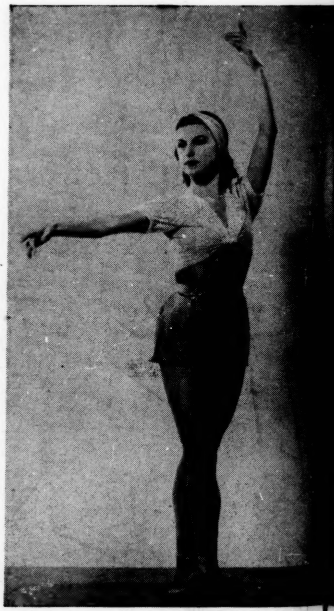
The second rule we must learn by illustration also, for no amount of correction from a teacher is as effective as a graphic example. The youngest child will appreciate the comic awkwardness of elbows that drop, resembling candlelabra.

Illustration I shows *second position* of the arms as it is so frequently seen in beginner's ballet classes.

Illustration II shows the same position with the one slight — but important — change:

The elbows are now lifted up and back so that they are quite hidden from the front view. This lifting of the elbows is not easy. It must be done without raising the shoulders and the effect should not be strained. At first you will feel as though you are hunching your back and sinking your chest, which is probably what you *are* doing. So practice, one arm at a time, in front of a mirror, until you accustom yourself to the feel of turning the elbow back, raising it up, turning it forward and lowering it again. Only after you are conscious of the various positions can you control your elbows in movement.

3rd Position



photographed exclusively for DANCE Magazine
by WALTER E. OWEN

EXERCISE 82

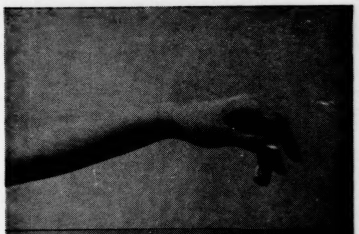
Ripples of the Arms

This is a good exercise to limber the whole arm and to tone up the muscles without enlarging them. Start as in Exercise 81, standing in front of a mirror, working one arm at a time. Stretch the arm straight out to the side; now, drop the elbow forward and down, raise it to the back, up forward, and down.

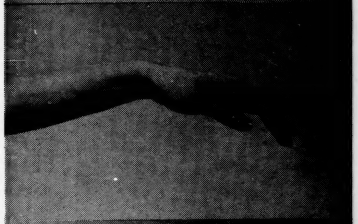
Next, try the same movement, combining it with opposite movements of the wrist. As you drop the elbow, raise the wrist, as the elbow raises to the back, start to lower the wrist, as the elbow is raised up, the wrist should be dropped as low as possible with the hand raised above it. And as the elbow drops forward again, the wrist starts to rise. After a few minutes of this the movement should take on the circular action that gives the illusion of a ripple. The arms must have controlled feeling and a certain amount of pressure in the exercise. Pressure. Not Tension.

After you have accomplished a smooth ripple with each arm, practice the two arms together. This is much more difficult, because the arms don't co-ordinate. Only after many hours of practice will you see the smoothness required. Again, as in Exercise 81, be sure that you hold your back erect and the chest high. Move only the **arms, not the shoulders.**

The three following exercises: 83, 84, 85 are given to train the wrist to lead the hand in fluid movement. Musical accompaniment should be in 3/4 tempo, legato.



Carriage of Hand: Illustration I — Incorrect



Carriage of Hand: Illustration II — Correct

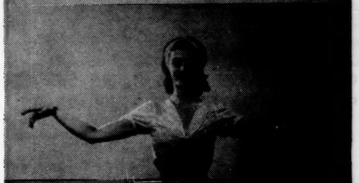


Illustration I — Incorrect

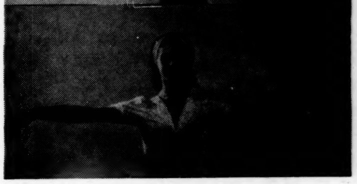
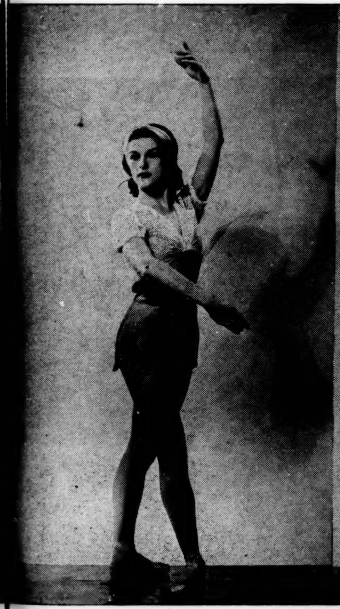
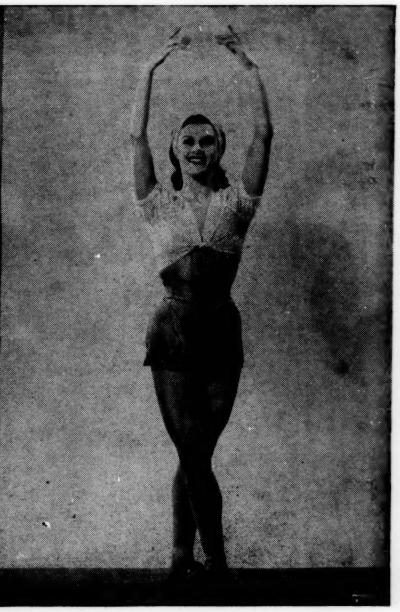


Illustration II — Correct



4th Position



5th Position

EXERCISE 83

Wrist Movement in Vertical Motions of the Arm

Stand in front of a mirror, feet together. Raise the right arm from your side, out, and over your head. Lower it. Now, repeat the same movement, leading the hand by the wrist, as though you were pulling long threads up from the tips of your fingers. The elbow should be almost straight, the hand relaxed. The feeling of pulling up should be only in the wrist.

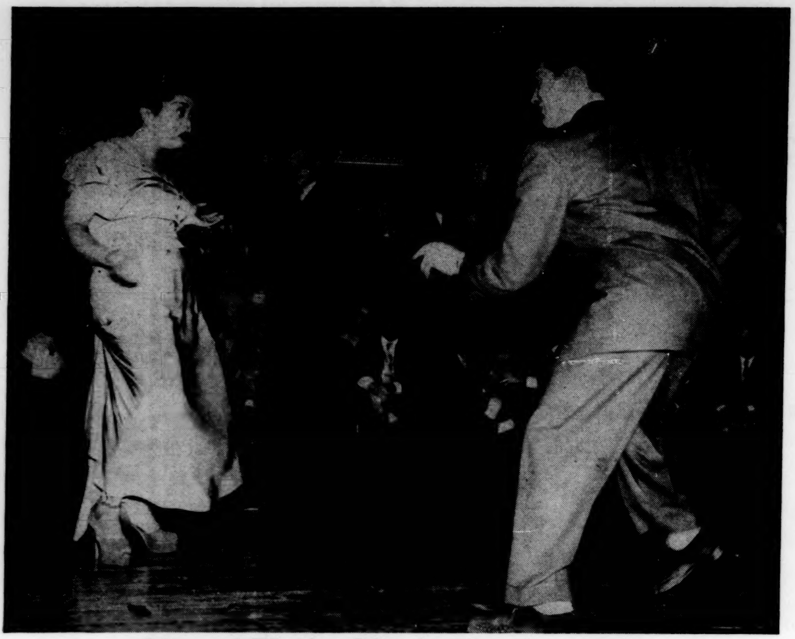
Raise the hand when the movement is over the head and push down with the wrist, letting the wrist lead the hand and arm down to the original position. Repeat this several times until the movement looks fluid. As you repeat, consciously keep the elbow back, out of sight, as you raise the arm and drop the elbow ever-so-slightly as you lower the arm. When you have perfected the movement with each arm singly, practice with both arms together, moving them simultaneously and in contrary motion, until you feel the smooth grace.

EXERCISE 84

Wrist Movement in Horizontal Motions of the Arm

Stand as above. Raise the right arm to the side at waist level. Keep the fingers extended so that the arm is almost a straight line, with the palm of the hand turned very

(*Continued on page* 34)



Celina and Killer Joe. Celina has dropped one earring and a comb but you can see her mind is elsewhere.

MAMBO

as it is danced

at

Broadway's Palladium

described by

Albert and Josephine Butler

TAKE the mumbo jumbo out of the *Mambo* — and what have you got? Just *Rumba* in Swing. And, if that word *Mambo* seems hauntingly familiar to you — you are right, you have seen and heard it before. One place might have been in Earl Leaf's book, *Isles of Rhythm*, where, in his chapter on *Voodoo* rites, the *Mambo* is the *Voodoo* priestess who presides over the rituals. Your guess is a good as ours about the process whereby first the musical rhythm, and then the dance came by its *Mambo* name.

The dance *Mambo* was born of *Mambo* music. So were the Lindy Hop and Jitterbug born of Boogie-Woogie and Swing. *Mambo* appears to be the result of the influence of American Jazz on Afro-Cuban rhythms. And since Afro-Cuban rhythms are almost incredibly complex, the joining of the dynamics of American Jazz and Afro-Cuban rhythmic beats produces a potent musical form.

Dance musicians credit Anselmo Sacasas, native-Cuban orchestra leader, as first to develop the new style. In 1944 he made a Victor record called *Th* *Mambo*. His eight-bar closing passage was a *tour de force* in the manner of the American Jazz riff. Later he amplified this style into what has come to be

photos by HARRY FINE

Rosie and Augie

Cuban Pete and Terry Lamato

known as *Mambo* rhythm. Afro-Cuban orchestars such as Machito's have become famous as leading exponents of *Mambo* style.

Mambo, either in its conservative or spectacular aspects, is only for the dyed-in-the-wool *Rumba* addict. Your bones must be soaked in Cuban dance music to catch the jazzed up musical rhythm of the *Mambo* and give it a colorful interpretation.

Mambo as it is danced, for example, at the Palladium ballroom in New York, nearly defies words. Take the most acrobatic feats of Jitterbug, add the compulsion of Afro-Cuban drums, and you have dancing which is staggering in its impact. At the Palladium, the best exponents have achieved distinctive styles, and each one is renowned for some one skillful feat. Cuban Pete will kick his feet in the air and beat the dance floor with his knuckles, all in fine *Mambo* rhythm. Little Georgie is famous for his split and somersault, accomplished with perfect timing. Killer Joe's specialty consists in throwing his joints in opposing directions, unbelievable but possible to him. Tiger Boy punctuates his dancing by swinging his arms like a windmill, done in excellent counterpoint to his legs and feet.

You may have wearily gathered from all this that this brand of *Mambo* is grist to the mills of the uninhibited, and those who are young enough to be sound in wind and limb.

But what about *Mambo* as it is taught in the dance studios, and danced outside of places like the Palladium and the Park Plaza ballrooms? There has been some attempt, chiefly by the Latin-American dance studios, to give the *Mambo* a build-up as a separate dance, and on a more dignified basis. There have been efforts made to present one or two basic steps as the essence of *Mambo.* But interpretations keep changing, and last season's basic *Mambo* is not this season's *Mambo.* Even in the basic step there are differences of opinion on counting out the rhythm.

Many other teachers, however, concur with our personal opinion that conservative *Mambo* is more accurately classified as part of Cuban style Rumba than as a new dance. The sideward, backward, or forward "charge" step, for instance, taught today for beginners' *Mambo,* adapted of course to the syncopated rhythm, has for years been taught as part of fast Rumba technique. Seen on the night club floor, and in typical partnership style, the *Mambo* appears merely as one variation of Rumba.

Mambo rhythm is so highly stylized that it is doubtful if it can ever be played by the general run of orchestras. Add to this the fact that interpreting the music is only for the initiated, and it is easy to see that *Mambo* must have a limited numerical appeal.

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flexing for ballet continued

slightly forward. Leading with the inside of the wrist, draw the arm forward, until the hand is directly ahead of the center of your body; curve the elbow slightly, pushing the wrist back and lead the arm out to the side with the back (or outside) of the wrist. Repeat this as directed above, one arm at a time; then both arms together until the movement is fluid.

EXERCISE 85

Wrist Movement in Circular Motions of the Arms

Stand as above. Relax both arms at your sides. You are going to make an outside circle of the right arm, from your right side across the front of your body, over your head, out to the right side, down, ending in front of your right thigh. First, turn the back of the wrist to the left, so that your right thumb is turned toward you and the mirror shows a profile view of the hand. Lead with the wrist, and raise the right arm across the front of your body so that as you raise it, the hand will be in front of your left shoulder. Follow the movement with your head as the arm passes in front of your face.

When the arm is over your head, turn the hand up and out, so that the palm faces right, and push down with the wrist as you let it lead the arm down to the side. Relax the entire arm, letting the hand fall gently in front of the right thigh. Be sure that as you are first raising the arm in the exercise, the elbow is softly curved, Not Bent, and that, as you lower the arm, the elbow is almost straight. Also, be sure that your shoulders are relaxed, Not Raised. Again, repeat many times with each arm separately. When practising both arms together do not cross them as far in front of your body, but rather have them slightly beyond the center of your body on each side, letting the hands cross one with the other gently.

EXERCISE 86

Meanings and Expressions of the Hand

In dancing, one should be acutely conscious of the implications expressed by the hands. Extend your arms in front of you, straining them forward with palms turned upward. You are a "beggar". This movement is completely out of place in a dance of elegance, although you will find a barely perceptible trace of it in every ballerina's gesture just before a *tour de force*. She is unwittingly begging the audience for attention. There is a little bit of begging or "milking" for applause.

Extend both arms ahead of you at face level, palms turned out to audience. You are saying "Stop", or you are demonstrating fear.

Hold the arms straight down at your sides and turn the palms back, You are ready for punishment.

Turn the palms forward and you are offering yourself in surrender or resignation. It is important that these gestures be used when needed, that they be avoided when out of place. No arm movement in ballet can be unintentional. The careless gesture has no place in our art.

Next month another of the young ballerinas of the Sadler's Wells Ballet, Miss Nadia Nerina, will illustrate the exercises, which will be devoted to the subject of Balance.

theatre dance before the American Revolution

(*Continued from page* 21)

Indian dance made rather odd fare for an evening's entertainment and the manager may have had some misgivings about the public's reaction since this appeal was appended to his announcements:—"It is humbly presumed that no part of the audience will forget the proper decorum so essential to all public assemblies, particularly on this occasion as the persons who have condescended to contribute their entertainment are of rank and consequence in their own country." Here, at least, was an impressario who respected the art of the Indian dancers, though few other managers in later years seemed to share his enthusiasm.

Little of dance consequence took place in the next few years because public talk was running high over the possibilities of war with England and the going was rough for theatrical productions. Apparently the lawmakers of that day didn't hold a very high regard for the morale value of theatre and dance at a time of national emergency, because, on October 24th, 1774, a resolution was passed by the Continental Congress recommending the shuttering of all public amusements. Thus, for a time at least, even the John Street Theatre in New York and the Southwark in Philadelphia were deserted, with some of the performers returning to England, while others paid a visit to Jamaica.

Even after the Revolution began, however, social dancing continued to play a strong part in the life of those times. This was particularly true in Philadelphia, which, by now, was the largest city in the colonies with a population of some forty thousand. The people continued to live well here, despite the war, and, oddly enough, gout was a common ailment with many men of that day. The ladies wore stiff stays and hoop skirts and many of them who were sympathetic to the British cause turned out for an "Assembly" on May 18th, 1778 that was given by the British officers in honor of Sir William Howe.

The festivities included a "grand regatta" that was followed by a "tilt and a tournament". Just how much of this was sheer exhibitionism and how much was some kind of dance is now difficult to determine. We do know definitely, though, that when the British returned to New York in 1779, dance was still holding its own because on March 18th of that year a "new comic dance was offered as a possible relief" to the playing of "Richard III". We wonder, though, whether this "Comic dance" was a "relief" from the actors or whether it was merely added as a gesture to please the dance-minded in the audience.

Even in the midst of the Revolution interest in the colonies ran high where things theatrical were concerned. As a matter of fact, the Baltimore Theatre was being built in 1781, despite existing restrictions, two years before the war's end. In the early company at the Baltimore Theatre, which was managed by Dennis Ryan, there was a dancer, Mr. Roussell, who appeared in a dance pantomine, "Harlequin In Hell". About all that is known of this fiery epic is the fact that it was judged by the critics of the time as "more modern in construction and method than the pantomimic performances of the American Company." On this warm note we take our leave of pre-Revolutionary theatrical dance in America.

TO BE CONTINUED

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Photographing Dancers

(*Continued from page* 19)

Elvin has a great deal of what we call oomph. However, I think it will take another time to get some of Fonteyn's unique quality, beyond her well-placed positions and clean line.

My advice to young dancers going to have their picture taken is to bring along a costume they actually dance in. Don't come with every pose carefully thought out and proceed to go through them, for the results are apt to be cut and dried. The costume, the lights, the situation should inspire you, so that after the first few tentative positions you will work into the dance and find the pictorial possibilities in it. An alert photographer will think up poses that have the spirit of the dance even if they are not in it.

At one time performers wore heavy stage makeup for pictures. Unless it is necessary to depict a definite character it makes a messy picture to have heavy eye makeup, lines, etc. However, some makeup is needed, and I find a dark pancake type gives the best results.

Don't try to impress your virtuosity on the beholder of a picture. Strain is unattractive when it is frozen without movement and it shows up painfully in front of the camera. Though the cords of the neck and lines in the face can be touched up, nothing can be done about your telltale hands, and they are the first to show the slightest strain.

And don't forget, the most important attribute before the camera is imagination.

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"I am the Sun . . ."

(continued from page 25)

successive times before she was "finished."

Improvisation implies absorption, concentration and honesty. Not just to move about, nor to try to create, nor to imitate. Improvisation is dependent on an over-all state of receptivity which permits a free flowing stream of associative content, externalized into action. Self-consciousness is replaced with identification with your theme. Improvisation is the thread that winds and weaves, that binds and connects, that is the conductor for the whole self. At the point of action, it is the summation of your past and present. It is also the arbiter between reality and fantasy. "Even if I dance about lightness of snow in the night, I am still human doing it" a twelve year old explains.

* * *

In the process of breaking down creative activity, experimenting with means, and observing student reactions, procedures were gradually formulated, as the *skeletal outline* below demonstrates. The methods yielded, and continue to yield, successful results in every age group, from the three and a half right through the adult.

The two main spheres of work: IDENTIFICATION: BECOMING YOUR THEME AND EXTERNALIZATION: BECOMING YOUR THEME IN ACTION.

I: IDENTIFICATION: BECOMING YOUR THEME

A: PREPARATION

1. Re-orientation to Dance and to improvisation.
2. Building of concentration.
3. Practical work in disassociation of ideas concerning the human body (e.g. the re-education of the feet from their normal function of weight bearing and locomotion, to dance role of feet as an aorta of rhythm-emotion).

B. STIMULUS

1. Particularization, to pass beyond stale habit concept (e.g. animals are always a walk on all fours, until movement imagery is stirred by observation of specific characteristics, emotional state, etc.).
2. Limitation of theme (e.g. running through an obstacle, the movement reflecting the substance of the obstacle).
3. Finding the essence of an image for translation into movement.
4. Inter-transference of qualities between human body and the image.
5. Retention of the image by recall and association of ideas.
6. Build-up of atmosphere and role of accompaniment.

C. SOURCES OF IMAGERY

1. Structural images (e.g. extension of spinal span).
2. Spatial differentiation (e.g. animal in cage, in house, in field).
3. Time elements (e.g. retard or suddenness of weariness).
4. Realistic base: Rhythmic work action; Musical qualities (tremolo in action); Representational (the directness of rain): Stimulation by simulation (feeling dizzy); Similarity and Contrast; Pantomimic enactment; Emotion-action (the trembling, the stamping of foot in anger, etc.).
5. Action quotations from literature.
6. Associative ideas that intensify original stimulus (e.g. the adjective "light" like — six year olds answer: pin, feather, paper, water, piece of thread).
7. Accessories (materials, objects, lights, pictures).
8. Authentic and derivative stimuli from folk and ethnic arts.
9. Accompaniment: silence, music, percussion, word patter.

NOTE: Sources of stimuli and imagery are only as effective as the teacher's method employed in their use.

D. CONTENT

1. The abstract, the specific, story themes, music interpretation, ethnic content, isolated elements of time, space and body movement as thematic content, social content, and the relative values of these.
2. Subject matter in relation to background, personality and age.
3. Length of improvisation and value of repetition.
4. Language: discussion guided by teacher: free verbalization.

II: EXTERNALIZATION: BECOMING YOUR THEME IN ACTION (e.g. our theme was feeling sleepy. First reaction of the children was to lie down still. We had to find the movements that expressed the feeling of wanting to lie down still).

A: ATTAINMENT OF SPONTANEITY

1. Fear, Convention, etc.
2. Unfamiliarity with the scope of instrument and medium.

B: POWER OF THE IMAGE AS A SOURCE OF ACTION STIMULUS

C: RELATION BETWEEN IMPROVISATION AND TECHNIQUE

1. Relation to skill and to set technical vocabulary and forms.
2. Relation to individual style; the questions of originality and effort.

OTHER THEORETICAL QUESTIONS:

Transference of freedom obtained to unguided creativity and performance before people; Relation to choreography; Inadequacies of improvisation for the contemporary student; Improvisation in its relation to creative release, and to therapy; Role of the teacher: kind and amount of beneficent control.

Let us take Point II B for illustration:

THE ANIMATED CLOTH

The highly developed imagination is, I believe, enormously related to the retention of mental images from life. This relation indicates the importance of developing retention of realistic images, and, preceding that, clarification of the image. For example:

The children, a six to eight year group, were disorganized, rambunctious, inattentive. I said, "You are all so wild, would you like to do a wild dance?" "Yes", they shouted; but when the accompaniment commenced, they receded to the wall or sat down, only one or two making a stab at the improvisation. Faced with expression in terms of Dance, they felt utterly inadequate. My purpose was not to have a group made quiet through failure. I took a piece of cloth and asked them to watch *it* do a wild dance. To the same accompaniment, I manipulated the cloth with my hand, spasmodically into all directions. Some of them began to dance. No longer wild, nor inattentive; no longer disorganized, but concentrated, they were doing dances of wildness, moving in relation to an accompaniment, and using spatial levels and directions to express their theme. But two of them, one the shyest, the other the wildest, before the improvisation, were still plastered to the wall. I suggested each manipulate the little piece of cloth. The others noticed and all wanted it. We took enough pieces out of the Studio Chest, which contains varieties of real objects for stimulus from gentle bells to Oaxacan stone images. Each child manipulated a piece, and at just the right moment, as I had told them I would, I said, "let's drop the cloth and BE it". They did fine dances, and we could have proceeded to dances of wildness closer to human motivations.

The results so satisfied the children, we were able to go on to technical work, and to end our lesson in controlled, legato movement.

This particular experience illustrated several factors:

1. The disparity between emotion and the ability to express emotion in art.
2. The workability of a pedagogy of improvisation.
3. The close relation between the child's peace of mind, obtainable through creative release, and her ability to concentrate on technical problems.
4. The use of the moment as a springboard for constructive work. If your teaching is dynamic, new stimuli and methods are continually called forth by the material at hand.

THE SELF RELEASED

My objective had been to help students tap the essence of Dance. There were many unexpected by-products, which, in turn, broadened the pedagogy. I came to know the devices a child uses to reflect her inner feelings. For instance, by pretending, she expresses herself without calling forth ridicule, contempt or censure, from herself or the world. Not infrequently, she murders by proxy, and thus remains guilt free. An eight year old speaks: "In my dance, I had a dream. I was a prince and then someone came and told me my mother was dead — I was sad, but then I was happy again" — followed by (conscience speaking), — "I don't know why". This child was able to dance out this death wish because it wasn't she, but she-the-prince-in-a-dream dance.

If a child does have a pent-up desire to dance out something, she will know how to utilize any suggested theme as a springboard. The same child so used the theme "Chinese Kites": "I was getting dead in the air, began to come down and tried to get back up. I tried and I tried and I tried, but in the end I came down and sank on the ground". This dance might aptly have been titled "Frustration" rather than "Chinese Kite"; a dance so emotionally true in its movement images, it would have been a rare treat on a concert program.

The children frequently used a suggested theme as a base for associative content. A girl of ten and a half, given the theme of "Hurricane", did a tortuous dance: "First I was the sleet, then I was a woman afraid of the sleet, then I was the sleet, then I was the dow at the sleet, and it hit her and killed her". woman in a hospital looking out of the win-

Often a child will assume a role to attain the unattainable. A little girl of seven and a half sets a small stool in back center of the Studio. She hides behind it, slowly rises into view, and with original slow legato turns, describes a perfect circumference around the room; finishing in her first position, she disappears, sinking slowly behind the little stool. Pointing to it, she says, "This is a mountain. I am the Sun, rising and setting". Her dance is a dance of authority. Only its prelude and its epilogue, hiding behind "the mountain" expresses her littleness and timidity.

THE PLANT UPROOTED

Observing the children, it became clear that, once freed, certain themes recurred, related to age level. Two striking examples of adolescent personality found expression thus: One girl, on her knees, did a lovely Lotus Flower dance to Hindu music, while her explanation of it, (and of her stage in life) was: "I can't get away from my feet." Another, eleven and a half, used the theme of Sea Studies to mean this: "I was a plant — a big wave came, knocked part of the plant off, so it was free. Another bigger wave, — and the whole plant was uprooted and freed so it could dance anywhere in the water".

* * *

One of the most surprising discoveries of all was that rhythmic instability and technical limitations disappeared when the children engaged in improvisations. The inference that technical difficulties so often included factors of psychological conditioning, opened up new pedagogic vistas. The transformation of inadequacy into skill during the process of creative absorption, seems to indicate that *the instrument of dance, the body, is often a knotted skein, with impediments to technique and expressiveness entwined.*

* * *

The verbalizations quoted in this article were given their own volition at the conclusion of the children's improvisations. Most often they danced without "telling their meaning", and when they did, I never questioned their content. GUIDANCE WITHOUT INTERFERENCE is the most important principle to follow. By relentlessly pursuing your objective, the "ordinary" student comes through, and, as of a sudden, her dancing takes on quality. *We know too little about the forces that nourish creativity to make snap judgments of a student's potentiality.*

The work described develops eventually a *self*-disciplined form of Dance, rich with the seed of creative renewal.

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the season in review

(Continued from page 14)

an artist in transition trying to represent an aspect of life which he feels duty-bound to crystallize despite the fact that his real talents lie in the Chidambaram and not on the village green.

It's a long time since we have seen a series of concerts that paid such meticulous attention to the visual and musical aspects. The costumes were endlessly varied in color and cut. Yet even at their most theatrical, one felt that their gold would be just as bright, their fabrics just as luxurious without the illusion of footlights and distance.

The orchestra consisted of five musicians who handled an infinite variety of percussions, strings, and wind instruments with swift authority. Together they produced a sensitive blending of sound that seemed to surround the dancers, rather than merely accompanying them. And their plaintiff solos were sometimes more affecting than the more spectacular efforts of the dancers.

◆

If we had our choice, we'd write two reviews of the January 8 concert of **Rosario and Antonio** at the 92nd Street "Y". The first review would be called, "Growth", and it would cover the first portion of the program up to the intermission. The second review would be called "Deterioration", and it would cover the remainder of the concert.

Yes, during the first half we had the heartening feeling that the "Kids from Seville" were at last maturing — that the attractive, high spirited youngesters of a few seasons ago were acquiring the majesty and deep-channelled passion that make Spanish dancing unique among movement styles.

Their SPANISH DANCE NO. 9 and Rosario's LEYENDA treated the classical idiom with dignity and discipline.

Their ZORONGO GITANO (Lorca) crackled with atmosphere. Rosario chanted the love song in a deliciously coarse voice (how different from Argentinita's ladylike soprano), and Mr. Antonio pursued her with a ferocious, yet feline intensity.

It would be hard to find a more winsome and eye-filling folk duet than their Dances From The Province Of Cusco, Peru. Clad in the gayest of costumes topped with huge inverted saucer hats, they glided gently through the folk patterns with shy awareness of each other and just the right amount of projection for the audience.

Antonio also supplied his customary piece de resistance in the form of a Zapateado solo that alternately thundered and pattered with far more variation and expressiveness than either dancer displayed in castanet work.

And so we reached the intermission with the warm realization that both dancers had added new range to their always professional stage demeanor. But then

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some strange alchemy was let loose. The concert began to fall apart.

Their Classic Dances Of The 18th Century were fraught with rhythmic liberties and technical inaccuracies. Rosario must have cut the tempo down to about half for her solo, and even then she executed the characteristic entrechats with turned up feet and off-center body line. Antonio rushed in for his solo as though he were being chased and hodge-podged through it with speed as his only goal. All the aristocratic elegance and technical, almost balletic, virtuosity of the Spanish Court Dance were tossed aside.

The JARANA YUCATECA, a Mexican Folk Dance, should have been as charming as the Peruvian dances. But Rosario and Antonio chose to forsake the simple honesty of true folk representation for a pseudo-coyness that almost amounted to mugging. They even extended it to simpering character bows.

The Flamenco Dances, which finished the program, found Rosario for the most part in the position of supplying jaleo for Antonio's solos. The result was an unbalanced anti-climax to their ZORONGO GITANO.

The dancers were accompanied by Rodriguez Mendoza at the piano and Garcia de la Mata, guitarist. Mr. Mendoza was a pliant and energetic accompanist, but in his four solos he turned out to be brilliantly superficial and rhythmically erratic. Mr. de la Mata handled his instrument with sensitivity and taste. His DANCE NO. 5 (Granados) was particularly satisfying.

◆

In reproducing a concert experience, the critic is obliged to attack the problem on two levels. He must accurately spot the aesthetic climate from which the performing artist issues, and he must honestly, yet colorfully recreate the atmosphere of the concert.

With **Merce Cunningham,** who danced with a small group on January 15 at the 92nd Street "Y", the former is not too great a task. One can label him a lyric abstractionist and a non-objectivist and let it go for the time being.

But the latter part of the story poses a certain difficulty. For a Merce Cunningham concert is a very special and specialized experience. And this particular Merce Cunningham concert was in many ways different from those he put forth before his year's sojourn in Paris.

In his previous concerts a rather precious intellectualism had been rampant. The programs were rescued from tedium by the exquisite sprightliness of Mr. Cunningham's dancing mechanism and by his very real musicianship.

Mr. Cunningham still has the winged quality that makes him look as though he weren't really destined for mortal ways. But he is no longer boy-sprite. He is becoming a man-sprite—a rather sad faced one whose latest compositions vacillated between the comfortable old cerebral ways and a new emotional dimension.

In AMORES, POOL OF DARKNESS, and BEFORE DAWN Mr. Cunningham managed

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to fuse the emotional and the intellectual to a fairly consistent degree. AMORES, danced with **Tanaquil le Clercq,** was an unpretentious pas de deux, linear in design, and punctuated with long-held adagio poses. Outwardly the dancers seemed almost unaware of each other, and yet there was a strange, almost psychic contact between them that made the dance hauntingly beautiful.

Incidentally, Mr. Cunningham couldn't have made a more suitable choice than Tanaquil le Clercq for his partner in AMORES. Although raised in ballet tradition, she is a dancer in the broadest sense of the word, which means that she responds sensitively and intelligently to the stylistic demands of any choreographer, be it a Balanchine, a Robbins, or a Cunningham.

In the group piece, POOL OF DARKNESS, Mr. Cunningham struggled with three women, who seemed like three aspects of a single woman. There was tension and a sombre glow that evoked a definite mood, even if one was not too sure of the dramatic content of the dance. The Ben Weber score for POOL OF DARKNESS began a trifle dryly, but gained in texture and drive as it progressed. In fact, it turned out to be one of the most satisfying pieces of music on a program dominated by compositions by John Cage.

The unaccompanied solo, BEFORE DAWN, approached the problem of emotional content more boldly and solved it on a rather personal level.

The remainder of the compositions gave up the struggle and were in Mr. Cunningham's older vein — facile, sophisticated, elusive. The solos, TWO STEP and MONKEY DANCES, had a quiet impishness achieved in purely kinesthetic terms. And the group dances, GAMES and DIVERSION, were interesting for reasons extrinsic to their content. In GAMES Mr. Cunningham danced with two ballet dancers **Pat McBride** and **Tanaquil Le Clercq.** In DIVERSION he used three modern dancers **Dorothy Berea, Mili Churchill,** and **Anneliese Widman.** It was interesting to observe the greater density produced by the moderns and the delicacy of texture achieved by the ballet-trained dancers. **Stylistic experiments of this type should be indulged in more often.**

John Cage conducted the small but expert orchestra and contributed four of his own delicate musical compositions. For poignant moments his music is perfect. But DIVERSION and DREAM called for music of greater range and fullness.

* * *

Artists like **Iris Mabry** and **Ralph Gilbert,** who gave a **Choreographers' Workshop** sponsored concert on January 28 at the Hunter Playhouse, present a special problem to the spectator . . . **Shall one take their output at its face value, or shall one indulge in the disquieting game of "Look for the hidden meaning"?**

Outwardly they have struck a consistent pattern. Mr. Gilbert, who composes all of the music, pounds the piano in a driving rhythm. The relentless percussiveness of his playing produces a tension that one expects to see released on stage. But, instead, **Miss Mabry has developed a sustained, almost numb style that piles contortion upon contortion with hypnotic self-preoccupation.**

To realize to what degree Miss Mabry has developed her non-human style, one had only to observe the four brand new group works. All of the dancers moved with the same deliberate impersonality as their director, which is, of course, a tribute to her considerable abilities in that capacity.

In CHORUS AND SOLO she counterpointed her movement against that of six other dancers. As they fabricated their group formations, she slipped around tapping heads and placing arms like a choreographic shopkeeper taking human inventory.

In CULT nine serious and very competent young girls played with revolving piano stools. Although the program note made reference to fetishism, talismans, and idols, the dance turned out to be a series of interesting abstract configurations in which the girls balanced on their stools, lay on them, twirled each other on them, in a trance-like fashion that made us feel as though we were seeing Miss Mabry herself in a multiple mirror.

LANDSCAPE (Time Exposure) had the same feeling for design-in-space as CULT. It found Miss Mabry seated on the floor watching five girls and four boys in color-splashed leotards going through calisthenic-type patterns, mostly up-ended. The waving legs, rolling torsos, and subsequent thumping sounds made on the knees suggested the malevolence of some primal scene.

Despite their surface interest, both of these dances seemed frought with destructive psychological implications, as did THE BOX, which Miss Mabry performed with three men and a huge red three-sided box. Like a demented creature, she climbed about the box, left it, returned to it, and writhed with the men in a state of dammed-up passion. The clammy orgy dragged on without climax until the dancers reached a state of exhaustion.

Even in writing about the concert we can feel again the sense of confusion that was ours upon its completion. For Iris Mabry has one of the most aristocratic and pliant dancing instruments we have ever seen. Even when she uses it in extreme contortion, it has beauty. And she is possessed of an original and daring mind.

But somehow, the road of artistic honesty eludes her. Like the heroine in Martha Graham's EVERY SOUL IS A CIRCUS, she gives the impression of standing off from her movement to see how it looks, and in a fantastic effort to conceal her own emotions, she reveals them mercilessly but irrelevantly to the avowed intent of the compositions.

Trumpeter Bill Dillard joined Mr. Gilbert in some of the shattering accompaniments. George Drew designed the interesting and appropriate costumes.

◆

The **Choreographers' Workshop** program of January 29 at the Hunter Playhouse was one of the meatiest this organization has sponsored. It consisted of group works by young choreographers who made their statements always with authority, often with originality.

After an absence of several years, **Lydia Joel** returned to the stage with a sensitively wrought piece entitled IN SILENCE, THE HEART . . . The theme was universal—the struggle of a girl to free herself of maternal influence and achieve maturity. But Miss Joel gave it an unusual twist. The mother was embodied in three characters **(Doris Ebener, Jana Czernitzka,** and **Rita Chazen)** whose combined possessiveness, competitiveness, and domination fed the conflict. Although the mother trio and the girl's beloved **(Tony Matthews)** were conceived as types, the girl (Miss Joel) was richly dimensioned.

Miss Joel has a welcome gift for simple, expressive movement. But as it now stands, IN SILENCE, THE HEART . . . seems more like a sketch for a larger work than a complete work in itself. The shifts of focus in the girl's problem and certainly her climatic solo happen too rapidly, perhaps because they have been

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Herbert Ross's CAPRICHOS brought to life the celebrated Goya etchings with a full bloodedness that would have done the tempestuous painter's heart good.

The dance was in four scenes linked by their common awareness of the degraded, passionate world that inspired them. In the opening scene (YA TIENEN ASIENTO) two little females did a viciously rollicking dances with stools. They remained on stage to observe the subsequent proceedings, which consisted of a seduction trio in ballet style (NO TE ESCAPARAS), an ironic duet between a boorish man and a dead girl who fell into his arms from nowhere (TANTALO), and a macabre burning at the stake with a powerful solo by the victim (NO HUBO REMEDIO).

CAPRICHOS, with its brilliant Bela Bartok score, daring choreography, and stylistic sensitivity, **is sheer theatre magic.** The work was intelligently performed (with **Herbert Ross, Gina Snyder, Alice Temkin, Dorothy Hill, Ilona Murai,** and **Emy St. Just** taking leading roles) and certainly **deserves to be seen again.**

★

Nina Fonaroff's MASQUE is indebted to her former works, BORN TO WEEP, MR. PUPPET, and THE FEAST. From the first two it derives the Petrouchka-like theme of the inanimate creature who endures human suffering. From MR. PUPPET it also derives an aspect of the neurotic man-woman relationship in which one member is destroyed. And from THE FEAST it derives a Machiavellian Master of Ceremonies.

In MASQUE a man and woman in a mimed play presented before a group of dancing revelers, step off their stage-within-a-stage and repeat their little drama in real life. In both instances the woman is rejected.

The circling motifs for the group were decorative, rather than integral to the dramatic structure. The mimed portion, despite Miss Fonaroff's own exquisite and poignant presence, hovered between satire and seriousness. And the whole seemed to be stylistically at war with itself . . . all of which is unfortunate. For Miss Fonaroff has a rare sense of theatre. It's time she liberated it on fresher material.

★

Alwin Nikolais' EXTRADOS had fancy program notes about FOCUS TOWARD FAITH, SUBMISSION TO FAITH, FOCUS TOWARD SELF, and a special definition of the title. These seemed quite unnecessary. Actually the dance boiled down to a three-part fertility ritual danced by ten attractive, enthusiastic young people.

The stage was cluttered with tall colored obelisks; the dancers carried bright, jingling wands; they were gaily dressed; there were three amusing Santa Claus—like figures for one of the ceremonies; the music by Al Brooks was rhythmically complex and full of huge shattering climaxes; there was lots of action. In fact,

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there was everything but truly original and expressive movement. Despite its prettiness, the work had a department-store-window quality that had little to do with the deep feeling and sense of mystery that are attached to ritual—gay or otherwise.

★

Robert Pagent's ADVENTURE (Introduction, Blues, Scherzo, Fugue) was an attractively costumed series of ballet variations that showed Mr. Pagent to have a solid command of his idiom.

While ADVENTURE could not be accused of the slightest depth or newness of conviction, it had a pleasant lightness —was remarkably devoid of artificiality— and showed far more musical awareness than most young ballet choreographers achieve.

Mr. Pagent assembled a clean cut little group for his piece headed by the ever-ebullient **Marie-Jeanne.** Unfortunately, Marie-Jeanne was not in top form, which means that she threw discipline to the winds instead of keeping the nice restraint the others achieved.

Carmelita Maracci and Company
92nd Street YMHA, New York City
February 4, 1950

A recital like the one **Carmelita Maracci** gave on February 4 at the 92nd Street "Y" makes one want to cry out for what could be . . . and is not. For there is little doubt that this unusual and commanding performer is possessed of the high keyed awareness that belongs to the true artist. But she is also possessed of some strange destructive demon that prevents her from realizing her true potential.

Creation is perceiving new relationships in old forms. This Miss Maracci does with endless variety. For example, the castanets, usually an instrument of self-accompaniment, were treated almost like vocal soloists in her AIR from the Handel SUITE IN D MINOR. In the solo portions of the Beethoven SONATA IN A FLAT MAJOR the use of points, which in ballet are symbolic of liberation, became the symbol of a caged and frustrated spirit.

In fact, she creates a whole new world of her own out of the traditional means at her command. But sometimes that world of her own becomes too much so. With an infinitely varied collection of facial expressions she carries on hallucinatory conversations with unseen beings, and the focus is often to the wings, as though she regretted being exposed to the naked space of the stage.

In her celebrated LA PASIONARIA, dedicated to the heroine of the Spanish Civil War, Miss Maracci maintained the greatest degree of discipline of the whole evening. The fierce lunges downstage, the towering passion, the spitting castanets, achieved the communicativeness that differentiates art from self-expression.

The NARRATIVE OF THE BULLRING, which Miss Maracci choreographed for herself and her small group **(Eileen Locklin, Shirley Lopez, and Margaret Henderson),** realized this universatility in all but Miss Maracci's portrayal. The piece is a thoroughly imaginative and unhackneyed approach to an old theme. The girls were cast as adolescents confronted for the first time with the ritual of combat. Miss Maracci personified a sort of fate figure in whom were embodied the terror of combat, brief life, and agony of knowing.

For the girls she designed a wondrously subtle interplay of aloofness and interdependence, emotionalism and dignity — with mysterious overtones of the bullring idiom. But for her own role she used a ruminating, improvisational quality that robbed it of its symbolic nature.

The girls in Miss Maracci's group are talented and capable. Shirley Lopez has a wholesome, direct style, and Eileen Locklin is a gentler version of the choreographer's own turned in, evasive presence. In their RONDO, Opus 28 and in their duet portions of the SONATA IN A FLAT MAJOR they had all the nostalgic innocence and childlike wonderment that Miss Maracci conceals in her own style. It was as though she had choreographed a hidden aspect of her personality for the girls. The same was true of Miss Lopez's bubbling KLAVIERSTUCKE, Miss Henderson's RIGAUDON, and Miss Locklin's MUSETTE.

The program ended with one of Miss Maracci's devastatingly vulgar JALEO solos. Needless to say, it brought down the house.

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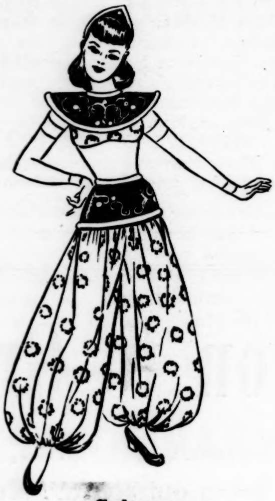
Each one of the three costume designs reproduced on this page have been selected by me as typical examples of costumes which inspired a whole recital trend. In each case the teacher who was looking for ideas simply took the sketch and built a theme around the costume, so that the one I call SULTANA became an Arabian Nights tale; the PORCELAIN PRINCESS became an enchanting fairy tale in three acts about a girl in a London garret, just like Sara Crewe, who was rescued from poverty by an exotic prince, and lastly, MISS 1776 became a revue about fine old American Revolutionary customs, songs and dances. These recitals took place last year and I have had plenty of news from all three fronts to attest to the colossal success of each.



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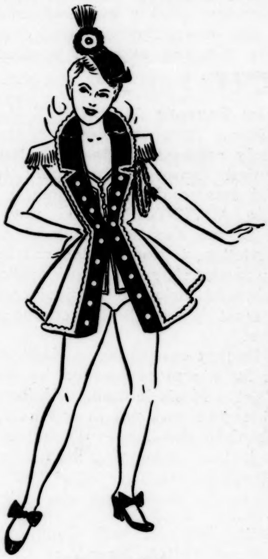
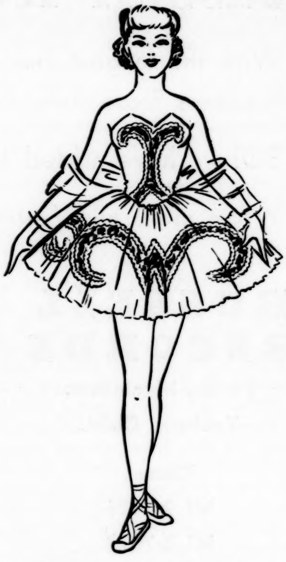


Miss 1776

It would be useless to debate which should come first, the design or the idea. It would be too much like trying to answer the question: Which came first; the egg or the chicken?

The teacher who is still planning a recital and is at a loss for an idea can always find something helpful in a design — or she can provide the designer with the idea and let the designer help her.



The Porcelain Princess

Teachers who are interested in procuring further information about the designs shown on this page should write Miss Wilson, in c/o BAUM'S, for details as to pattern, fabric, colour, etc.

young dancer of the month...

TANAQUIL LeCLERCQ at eighteen. The young ballerina in her BOURREE FANTASQUE costume. A portrait study by Walter E. Owen.

TANAQUIL Le CLERCQ

by Walter E. Owen

TANAQUIL LeCLERCQ, rising young ballerina of the New York City Ballet, is another of these dancers whose career has no glamorous highlights, no exciting episodes, but only hard work and steady application to classes. She is one of the top dancers in a group now approaching its zenith, whose training has been almost entirely under the hand of George Balanchine, so she is considered to be a "Balanchine" dancer.

However, her first training was under Mordkin, with whom she began at the age of seven. During the three years she studied with Mordkin, she appeared in his production of SLEEPING BEAUTY, was screen tested by Paramount for ZAZA, and danced in an NBC television program, one of the first dancers ever to appear in that medium, mind you, back in 1939.

During that period she attended the King Coit School, a private school known for its notable theatrical productions for children with child actors. She appeared in THE ROSE AND THE RING, in NALA AND DAMAYANTI, and in THE TEMPEST, among others. The latter reached Broadway for a run, and this gave her a taste for acting which she still retains.

In the summer of 1939, Tanny (everybody calls her that) took ballet classes at the Cape Cod School of Music under Muriel Stuart who recommended that she try for a scholarship at the School of American Ballet. Tanny entered the contest and won and has been a student there to this day.

Her first public appearance after entering the School of American Ballet was in the Mozart SYNPHONIE CONCERTANTE, given as a demonstration program by Mr. Balanchine for one of the National Orchestral Association

(Continued on page 51)

Tanaquil LeClercq at the age of eight. Here she appears as a swan in the King Coit School production of Nala and Damayanti.

THE YOUNG DANCER

this month's winners in the YOUNG DANCER contest

Dear YOUNG DANCER:

My introduction to dancing was accidental. When I was three years old I suffered an attack of poliomyelitis that left me with drawn leg muscles. When I was seven, the doctors recommended dancing as a possible cure for my affliction.

To me dancing has become everything. Thru it I feel completely alive and joyful. In it I find a means of self expression that I can find in nothing else.

I have taken both individual and group instruction. I prefer the latter because it produces a spirit of competition and is more stimulating.

Ballet is my favorite form of dance because of its grace and expressiveness. I like any music to which I can put ballet steps.

My ambition is to go on the stage as a ballerina. I know, of course, that there are many who share my ambition and that the way will be hard. Lack of success as a professional, however, will not keep me from loving dancing, because I love dancing more than I love the stage.

Very truly yours,
MARCIA COLLEEN MORRISON, age 11,
53 W. Corban Street,
Concord, N. C.
(pupil of Mrs. Pegge Lee Witaker of Concord).

★

Dear YOUNG DANCER:

Of all things I have ever studied, dancing means the most to me. When I dance, it's not just the mere thing of learning the steps and doing them, but really feeling them and trying to do the best that I am able.

Although I have studied dancing ever since I was four, I know I will never stop learning. Every day I learn something new, something more interesting, and more fun. Something that I can't do then but will be able to soon if I really work and try.

I hope I will have a chance someday to see a lot of good professional dancing. When I see the emotion and feeling that I know can be put into a dance if done well, I know it will help me to try to become the kind of dancer I want to be.

Sincerely your,
SOPHIE MARTIN, age 11,
55 Edgemont Road,
Asheville, N. C.
(pupil of Mrs. Alice Weaner, of Asheville).

★

Dear YOUNG DANCER:

It is hard for me to put into words what dancing means to me. To explain the thrill that goes through me when I watch a great ballerina dance is something like hoping that some day I too may dance that way, but wonder if this can ever really be.

Dancing is something precious to share with anyone who wants it. To give your whole heart and soul to your movements and to the person you are portraying, to express and let out all the beauty, love and happiness that is welled up inside of you. Whether you are Giselle or Coppelia, or just taking a lesson, the feeling is there and always the same.

Imagine you are at your first recital. You are very proud of your new tutu. It is white and fluffy. You're mother has just told you that you look like a snowflake and you are so proud, but underneath the tutu you are frightened. You are doubtful if you can ever live up to what everyone expects of you. Your entrance music comes. You quickly come out and dance, hoping you are good, and before you know it, it's all over and you wouldn't have changed places with the audience for all the money in the world.

Then you see that dancing is as wonderful as living a fairy tale. Only people who love it can enter into it. Then you realize that you, too, have entered this wonderful place of ballet.

Sincerely yours,
BEATRICE GOLDNER, age 13,
41-21 42nd Street,
Sunnyside, N. Y.
(Pupil of Mrs. Erike Iskot, of Sunnyside).

Youngsters from the Hollywood School of Tamara Lepko appeared recently in recital number called "Babes in Toyland".

Write Now to Young Dancer

★

"WHAT DANCING MEANS TO ME"

★

CONTEST RULES

STOP now before you start writing and read these rules carefully. Your entry on the above title, subject to the rules below, will be judged according to:

1. Your age
2. The honesty of what you say, and the imagination with which you say it.

For every contest entry printed, the contestant will receive $5.00 in cash from THE YOUNG DANCER, and the teacher of each winner will receive a sumptuous honorary prize.

START THINKING. You can write from the point of view of a student, a spectator in the audience, somebody who hopes to be a dancer, or just somebody who has other things in mind.

Your answer will be judged, not on your attitude toward dancing, or your pretty stationery, but on how well, how honestly and how interestingly you express yourself.

1. All entries must be neat, legible and related to the subject of the contest: "WHAT DANCING MEANS TO ME".
2. You may make one or more entries. Each entry must be accompanied by name, address, age, school or studio where you study, and your dancing teacher's name and address.
3. No entrant may be older than sixteen years of age at the time his or her entry is received.
4. An entry may be in the form of a letter, essay or composition, and must be no longer than 300 words, or shorter, if desired.

—a section for the six-to-sixteen year old who dances

5. **Each month, starting with the Month of March, three entries will be chosen and printed. The winners every month will each receive a $5.00 cash prize. The dance teacher of each winner will receive a copy of the 900 page beautiful book by Cyril Beaumont, "COMPLETE BOOK OF BALLETS".**
6. **All entries for the month of April must be in THE YOUNG DANCER office by the 1st of March. All entries for the month of May must be in by the 1st of April. All entries for the month of June, by the 1st of May.**
7. **At the end of the contest, which shall continue through June, 1950, there will be two Grand Winners chosen from the monthly winners, and these shall receive special awards in July, 1950.**
8. **Send all entries to:**

THE YOUNG DANCER Contest
c/o DANCE MAGAZINE
503 West 33rd Street
New York City 1, N. Y.

◆

NEWS

for young dancers about young dancers

TOP BILLING in this month's **YOUNG DANCER** section goes to the members of the **Toledo Junior Ballet, Toledo, Ohio.** This group of youngsters, ranging in age from five to fifteen, did themselves and their town proud last month when they appeared before the young citizenry of Toledo on February 19th at the Museum of Art. They appeared there by invitation of the "grownup" Toledo Symphony Orchestra. This was the 4th in a series of 'Family Concerts' sponsored by the philanthropic Toledo BLADE and the Toledo Edison Company.

The **Toledo Junior Ballet**, under the direction of **Marie Bollinger**, has been in existence for ten years and has given the best in classic, romantic and experimental ballets to the youth of Toledo both before and behind the footlights.

On February 19th they danced the ever beloved NUTCRACKER SUITE of Tschaikowsky, with choreography by Miss Bollinger.

Soloists and principal dancers with this young company include **Barbara Bowen, Ann Gutridge, Clarence Fyffe, Ed Drill, Marilyn Floyd, Aline Mae Brown, Suzanne Bacome, Martha Mallery, Suzanne Hinr, Barbara Mettler and Judy Reinstein.**

Members of the corps de ballet are **Renee Sourenne, Ilene Collins, Gloria Steinman, Reva Lett, Mary Hill, Sharon Klein, Judy Stein, Helen Stein, Carol Sue Gill, Kirsten Zaugg, Tito Black, Marilyn Huffman, Judy Minns, Sue Solomon** and **Ethel Schafer.**

★

It really looks as if the State of Ohio is our favorite this month, and for a good reason. In nearby **Dayton, Lera Rae** is the guiding spirit of a teen-age dance club which has just had it's first birthday. Born one year ago this month, the club consists of girls between the ages of twelve to sixteen, and it is called **"The Dancing Stars"**. Its officers are **Betty Bowman**, president, **Iona Bach**, v. president, **Carol Blum**, sec. and **Carol Espy**, treasurer.

Under the supervision of their advisor, Mrs. Frances Schwinn, the girls meet at Lera Rae's studio one Sunday afternoon each month. The see dance films, listen to lectures on all phases of dance, and having a generally good time. At Christmas, they gave a recital of their own at the Dayton Veterans Hospital. Last month they gave a concert for the benefit of the March of Dimes. The girls plan their own costumes, lighting, every part of their recital and they LOVE it. This group and Lera Rae are to be commended for first class creative effort, not only in dance, but in community spirit.

★

Another Ohio city which rejoices in a dance club is the one in **Cincinnati** which is under the guidance of **Virginia Garrett**. The club, which was recently organized, has a membership of some fifty bright and talented youngsters. Their purpose in meeting is to further their knowledge of the history and theory of ballet, a subject too often sadly neglected by many schools which think of ballet only in terms of technic, and not as a cultural thing.

Monthly meetings include films, and discussions (remember: they are chiefly teen agers) among the group about ballets and demonstrations to stimulate criticism and accomplishment. **Olivia Johnson** is the president, **Rita Fogel**, v. president, **Yvonne Wilson**, secretary and **Marianne Hessler**, treasurer.

Fifty of Miss Garrett's pupils had the rare pleasure of taking a class under Mme. **Alexandra Danilova**, when the Ballet Russe passed through Cincinnati recently.

★

Wish we had time and room to travel to another state this month, but time and space are curtailed, so we must postpone some wonderful stories from and about some other young dancers until next month.

Emily Frankel of the team of Frankel and Mark Ryder interpolates a fairy tale in the middle of a class, to the joy of the children in the Jan Veen School of Dance in Boston.

by Selma Jeanne Cohen
faculty member, AMERICAN SCHOOL OF DANCE, Hollywood, California
Eugene Loring, Director

BALLET

the universal language and HOW It Grew

line illustrations from CARLO BLASIS

PART II

IN *Gulliver's Travels* there is an island inhabited by scientists who decided to do away with language. Instead of bothering themselves with words, they carried sacks containing all the objects which they might want to talk about, and when they wanted to "say" something, they just drew out the appropriate objects. How wonderful not to have to learn grammar and spelling. But there was a catch to the idea. It took half an hour for a man to point out the objects of a single sentence, and if he were really eloquent, his sack got so heavy he could hardly carry it around.

A language is a device of economy. It enables us to express ourselves quickly and precisely. And ballet's language is no exception. Because ballet is built on the five positions, its language describes poses in terms of variations of those positions. This is the simplest way, and the most precise.

For instance, "point your right foot in front" does not explain how far in front of the left, nor whether the toe is pointed on the floor, or raised above it, nor whether either foot is turned out, nor whether either leg is straight or bent. But "fourth position, right foot front, allongé à terre" tells all these things in the most definite and concise manner. Because of the establishing of formal terminology, ballet could become a precise and exacting art.

Of course ballet contains poses not described by qualifications of the basic positions. The attitude, for example, is a fourth position taken with one leg raised and bent, but this pose, like the arabesque, is used so frequently that a single word has been found to encompass all the qualifications implied. Actually the attitude was derived from the statue of the Mercury by Giovanni di Bologna, but the fact remains that it is a variant of the fourth position. Whatever their origin, all ballet poses can be identified in terms of one of the five positions.

So much for the feet. But the whole body is involved in dancing, and so, similar distinctions soon evolved for poses of the arms, head and torso. We must realize that ballet terminology does not contain arbitrary designations. No one person invented these positions. Like Topsy, the ballet vocabulary "just grew", and it grew, like Topsy, according to the laws of nature.

By nature, every man has a sense of beauty. When he sees a lovely design, he is pleased; when he sees an ugly one, he tries to correct it. All art is an outgrowth of his endeavor to beautify the materials nature places at his disposal, whether those materials are colors or sounds or words or human bodies. The artistic instinct is a natural gift.

Artistic laws simply define what men have already, by nature, found to be beautiful: for example, the diagonal directions of the body in ballet. They were in use long before they were named. And why? One reason may be seen by considering the fourth position *en avant en L'air*.

Let the student take a développé front *en face*. What does the audience see? It sees what should be a long, lovely line distorted by foreshortening. Now take the same pose croisé or effacé. The full length of the leg, down to the tip of the pointed toe, is now revealed in a single unbroken, beautiful line. The laws of perspective are natural laws.

(*Continued on page* 51)

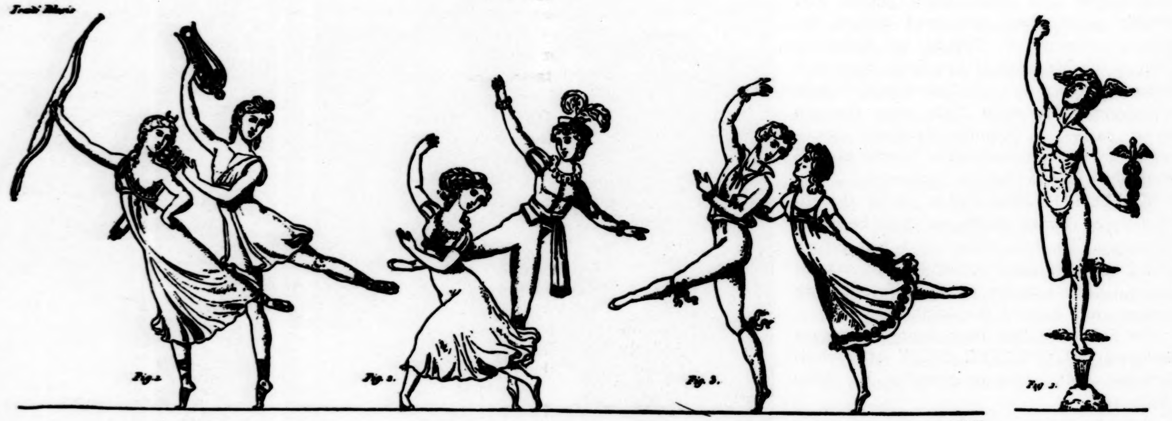


Fig. 2.
Fig. 2.
Fig. 3.
Fig 2.

Every student of ballet, whether American, French, Russian, Chinese or any other nationality, should be able to identify easily any of the positions shown in these drawings by Carlo Blasis. The positions are identified by the terminology of ballet, the UNIVERSAL LANGUAGE, and not in the speech of diverse peoples. At right—The Flying Mercury, according to illustration by Carlo Blasis.

BALLET — the universal language

By building on them, ballet became an art.

But why, you may wonder, are all these names in French? Why can't we just learn their English equivalents? The first part of the answer is the historical one. Ballet terminology originated in France.

When, in 1672, Lully established a department of dance in Louis Quatorze' Royal Academy, he founded the first organization capable of codifying rules for dancing. Lully knew his business. He was a musician and a dancer, and he was a favorite of the King, whom he handled with tactics that the best modern politicans might do well to emulate.

Actually, Lully, like ballet itself, had been born in Italy, but had changed his name to please the patrons of his adopted country. He soon developed a policy of using only French dancers (although heretofore visiting Italian artists had been popular in France) and of planning ballets on subjects that appealed to the King. Such strategy encouraged Louis to appoint Lully director of his Royal Academy of Music and, once he had the job, Lully had to continue catering to the King. Thus, ballet, as fostered by the Academy, was a distinctly French product in spite of the fact that it had really originated in Italy.

Politics determined the language of ballet, for under Lully's direction, and thanks to Louis' funds, the Royal Academy became both a sound and a powerful institution. Until 1813, when an imperial academy was opened in Milan, the French organization remained the sole authority for determining questions of dance technique. As technical developments were great during that intervening period, the French naturally formulated the terminology to cover the expanding ballet vocabulary.

Today we continue the French usage for purposes of universal understanding. A ballet student in America can now read Compan (18th century French), Blasis (19th century Italian), and Vaganova (20th century Russian), for they all speak the same language he does. That same student could attend a ballet school in Berlin, or Madrid or Shanghai and understand any teacher's directions.

Ballet terminology may at first seem complicated. But actually it represents the most precise, economical way of describing dance movements. We can use it with pride, confident in our knowledge of the reasons for its existence.

TO BE CONTINUED

young dancer of the month

subscription series in 1945. In the summer of '45 she danced on a ballet program at Jacobs Pillow, doing solo variations from RAYMONDA and BAISER DE LA FEE.

When Ballet Society was organized in 1946, she was an active member of the company, doing small solos and at the end of the season was awarded the first Ballet Society fellowship, and danced regularly with them until they became the New York City Ballet.

She has appeared in top roles in most of the company's ballets, among them SYMPHONY IN C, THE TRIUMPH OF BACCHUS AND ARIADNE, in ORPHEUS, in THE FOUR TEMPERAMENTS (all by Balanchine), and in ONDINE (William Dollar), THE GUESTS (Jerome Robbins), and in several Todd Bollender ballets. Her latest and liveliest role is the Balanchine BOUREE FANTASQUE, in which she shares honours with Jerome Robbins, who is not unknown for *his* humour. In this ballet for the first time in her ballet career, Tanny really comes to life and postures and grimaces with real antic quality, surprising her audiences muchly, most of them having always regarded her as a very serious young lady famous for never cracking a smile.

However, she is really quite human, although her father assures us she can be very inhuman—and it's time we got down to it. She was born in Paris. Her father, Jacques Le Clercq, is of French descent, but an American, and Tanny's parents happened to be living in Paris at the time of her bow to the world. Mr. Le Clercq is a noted scholar, philologist and translator of the classics of literature for American publishers. During his student days, while studying Livy, he became fascinated with the name Tanaquil and determined that some day he would find some use for it, so when their infant daughter showed up, she was promptly christened Tanaquil. The original Tanaquil was the vicious Etruscan wife of Tarquin the Proud, first King of Rome (circa 600 B.C.) and was famous for her prophetic gifts and her cruelty. Our Tanaquil does not rejoice in any of those characteristics, and comes from a happy, congenial home and family of which she is very proud.

She reads a great deal for her own pleasure and has a wide variety of taste, lately having read Andre Gide's book of essays on Chopin and Henry James' TURN OF THE SCREW. She is quite articulate and quite literate. Last summer she went on a trip to Europe and delighted her friends and family with some of the most original postcard comments on the European scene that have ever come from it.

Tanny does not seem to have any personal vanity and anyone passing her on the street would never dream that the slender girl with the wondrous freckles and the horsetail-style hairdo, with slacks and a topcoat, is the lovely nymph who is seen in the New York City Ballet company.

Her future? She would like to perfect her classical work, then perhaps try her wings in the legitimate theatre. She claims that she is lazy—but no one ever danced like Tanaquil Le Clercq without plenty of good, hard work.

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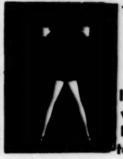

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Washington, D. C.

Ballet Soiree of this city appeared in a command performance before **President** and **Mrs. Truman** at a costume ball given January 17th at the Pan American Union in honor of the President by the American Newspaper Womens Club. **Ballet Soiree** is a professional company in existence under the direction of **Marion Venable** and the ballet mastership of **John Sergeieff** and **Nina Nikitina.**

The group appeared on a ballroom floor in a period piece, costumed in 18th century white wigs and dresses of white tulle. Prima ballerina of the occasion was **Venita Louise,** who is also appearing on weekly TV programs originating in Washington, carried by NBC-TV. Miss Louise has appeared in both NBC-TV and CBS-TV color television experiments.

The group which appeared with her at the ball were composed of **Louise Hessler, Marilyn Knolls, Joan Fay Macaboy, Phyllis Carter, Dolores Gilbert, Bettie Hartford, Sally Edwards, Irene Baird, Ruth Johnson, Nancy Price, Sidonie West, Rika Perikles, Betty Wright, Mollie Timms, Denika Rice, Charmian Kingan, Kay Suttle, Helen Fuchs, Anne Arnold,** and the Messrs. **Walter Stroud, Harry Stuhler, George Surmick** and **Jack Monts.**

★

Orange, N. J.

Miriam Marmein, dancer and choreographer, will appear on March 26th on the **seventh annual** concert program given by the **New Jersey Civic Ballet Guild.** A company of fifty will be seen in two ballets by Miss Marmein: THE SEA MAIDEN and THE FOUR SEASONS. Miss Marmein will also be seen in a number of her famous solo dances.

The Guild, which started out seven years ago as a vague hope in the hearts of a number of Essex County teachers, now has attained an artistic reality of which the entire organization is justly proud.

★

Baltimore, Md.

A large group of Baltimore teachers met at the home of local teacher, **Estelle Dennis,** for the purpose of bringing about the birth of the projected **Baltimore Dance Theatre,** still another in the chain of similar projects with seats in key American cities.

The **Baltimore Dance Theatre,** as outlined by its proponents, would provide a professional outlet for local dancers who have studied ballet and other dance forms for an apprenticeship of at least six years. Although still in the formative stages, this group bids fair to attain the same stature as such groups in New York, Boston, Hollywood and Chicago, given the proper impetus, unselfish administrative and a measure of choreographic talent to work with.

Miss Dennis is chairman of the organization. Miss Dennis was scheduled to appear in a solo dance recital at McVey Hall in Richmond, Va., on February 25th, by notice appearing at time of going to press.

Hollywood, Cal.

The **Associated Dancing Teachers of Southern California** held a one-day normal school at the Hollywood-Roosevelt Hotel on February 12th, with a faculty composed of **Mary Tiffany**, in modern dance, **Michel Panaieff**, in ballet, **Aggie Auld**, in Hawaiian, **Vernon Russell**, in tap, **Margarita Otero**, and **Derrall** and **Chloe Call** in ballroom dances.

★

Vallejo, Cal.

The **Dance Masters of California** opened 1950 with a meeting at the studio of **Lodena Edgecombe** in Vallejo. It proved an interesting session with work in creative modern dance offered by **Welland Lathrop**, Hawaiian by **Elva Eilers**, baton combination by **Lee Williams**, ballroom dances (Latin-American and Viennese Waltz) by **Irene Marie Weed**. At the business meeting of the day it was voted to fly the entire membership of the club en masse to Los Angeles to attend (as invited guests) the February 12th session of the Associated Dancing Teachers of Southern California.

★

a greater audience for dancers

(*Continued from page 22*)

SECOND: Dancers can write. They can write articles about dance — not solely for professional dancers in professional dance periodicals — but for a general public, in newspapers, women's publications, etc., on a level to be understood by the non-professional. It might be difficult to get editors to accept this sort of material, but once a few articles have been printed — and an inevitable reaction noted by editors-in-general — the going would be easier for dancer-writer.

THIRD: Dancers can speak. Commentators on day-time radio programs are always anxious to interview artists. Organizations like P.T.A. welcome volunteer speakers on any subjects of interest. If an effort is made to contact them, and if a dancer provides himself with stimulating material, picture, movies, etc., he can be sure he will fascinate them and so, dance will have made greater strides toward widening its public.

Of course, it is realized that the great and dismal barrier against the outline suggested is the omniprescient, inexplicable inertia which seems to characterize so many dancers. But the choice is theirs! By the lifting of a finger, a voice, a head, the dancer can win an audience — and a happier consummation of all his effort at the barre and in the studio than that which comes from a ceaseless circle of rehearsing and practicing and hoping for an audience, but doing nothing constructive to attract and hold it.

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via the grapevine

(Continued from page 9)

group of ten dancers flew to Haiti from New York to appear in a series of concerts in Port au Prince at the invitation of a Haitian cultural group, in connection with the celebration of the Haitian exposition. Dances were composed by **Elissa Minet**, who did not accompany group. Soloists were **Herbert Ross**, **Alice Temkin** and **Dorothy Hill** . . . **Grant Mouradoff** was engaged by **West Point Military Academy** to stage dances for their annual big show, always given 100 days before graduation exercises. This is the first time a professional choreographer has ever been invited to participate in this manner. Mr. Mouradoff has created a number of soft shoe, jitterbug and South American dances for the boys, who, he says, adapt easily and gleefully to diverse dance technics.

★

For those teachers and choreographers who have hitherto found the lack of a complete score a bar to the total production of the great romantic ballet, SWAN LAKE, there comes now a blessing in the form of a newly published piano score of the ballet. The **Tschaikovsky Foundation**, publishers, have issued this compilation, arranged after the 1896 version by E. Langer, in a handsome volume priced at **$7.50**. The arrangement is one which is easily read by a pianist of average ability. The piano score is the product of two years intensive research by the annotator, **Peter March**, and it follows the score according to the choreographic version by Petipa. It is not generally known that one of the Prince's variations in Act 3 is not by Tschaikowsky, but an interpolation by Drigo, inserted there by the fancy of the choreographer, no doubt. This interpolation is published in this volume because it has become custom to use it. The presently published work reinstates several variations previously deleted from presentations of the ballet. There is a libretto synopsis in French and English by **Cyril Beaumont**, as well as an informative and entertaining foreword on the early and later productions of SWAN LAKE by various companies and notes on the history of the score, written by Peter March.

★

Kamin Dance Publishers are about to issue a comprehensive new ballet dictionary by **Gail Grant** called **"The Technical Manual and Dictionary of Classical Ballet"**, which is unusual in that it is a comparative study of the Italian, French and Russian schools. This book should be helpful in moderating controversies arising out of interpretations of the three schools . . . **Nenette Charisse** and **Ludmilla Shollar** are both new residents in the C.B.S. Building and have been teaching there since February . . . **Alma Rosita** has resumed teaching at the School of Dance Arts after a successful appearance as guest artist with the Syracuse Philharmonic Orchestra in a personal interpretation of Ravel's Bolero . . . **Olga Tarassova** will present her ballet group in concert at the Central H. S. of Needle Trades on March 19th in a program of dances arranged by herself and the Messrs. **Yura Lazowski** and **Alfredo Corvino.** Principal dancers to appear are **Audrey Keane**, **Elena Karina**, **Peggy Smithers**, **Yura Lazowski**, **David Tihmar**, **Alfredo Corvino**, **Grant Mouradoff**, and others . . . The final class in a course given by Dr. Kurt Sachs at Asia Institute was enlivened by a recital given by his pupil, **Aennchen**, who appeared with her company **(Renato, Lester Ricci, Ellanora Brown and John Brown)** and the Chinese shadow boxer, **Chao-Li Chi.** The course given was in music and dance of the Orient. Aennchen and her company are scheduled to appear in a triology of Hindu dances on a Choreographers Workshop performance this Spring . . . **Paul Szilard** sails for England on March 11th to begin another European concert tour. He has spent the last two months in Canada, chiefly with the **Ottawa Ballet Company**, where he staged a ballet based on the poems of Pierre Louys, with score by Debussy, for that company. He also appeared as leading dancer in a production of SWAN LAKE in Ottawa, and in January appeared as a faculty member on a convention program given in Toronto by the Canadian Dance Teachers Association.

★

Seattle, Washington is the home base of a more than promising dance theatre company headed by **Eleanor King.** Since October 23, 1949, running every second Sunday through December 18, Miss King and a company of fifteen have appeared at the Seattle Repertory Playhouse in a dance repertory of twelve group works and four solo works, the latter danced by Miss King. **Doris Humphrey's** early work, SHAKERS, was revived by this group, at the suggestion of Miss Humphrey, herself. The repertory includes such works as **Elegy and Toccata, Water Study, Life of the Bee (Humphrey) Parodisms, American Folk Suite, Ode, Roads to Hell Triumph of Man, Beasts and Saints, Characters of the Annunciation, Dances for the Spring,** and others. The last three named are to be repeated in Spring performances, for which rehearsals are now under way. Scheduled for April 11, 12, 29 and May 6 at the New Cirque Playhouse, the featured event will be the first orchestral performance of the large group work, SHE. The Playhouse will require restaging of all works for a circular stage with six entrances. Lockrem Johnson is musical director of the company and the ranks are composed of **Helen Brett, Helen Larse, Natalie Olmsted, Martha Nishitani, Lorna Prim, Martha Jane Schuh, Ruth Shorter, Jan Marie Smith, Ruth Ann Rugl, May Tsutsumoto, Gloria Wiggers, Edwin Barron, Pat Critchfield, Dudley Davidson, Roger Elliott, Edward McCary.**

★

". . . THE DANCER MOVES TO SAY . . ."

The Dance Division of the Arts, Sciences and Professions Council of Los Angeles held its third membership meeting on January 26 at the Dance Center Studio. Some 200 dancers attended to view dance films. **Portia Mansfield** of the Perry-Mansfield School had been invited to screen, and to hear of the projected forum series.

Earlier in the evening the membership had voted approval of the projected **dance forum series** to be called **"The Dancer Moves to Say".** These forums are projected to begin with an initial meeting late in February, and are to continue once a month for four months, and then will be televised and go on the air as live shows.

The Recital and Forum Committee has done much work on this project and the

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series promises to be unique, inasmuch as the choreographers slated to appear will not only dance or have their dances performed, but will speak on their approach to dance generally. Thus, audiences will be made aware of the fact that a choreographer creates or moves to say 'something' and what that is will be seen and heard on stage and on the air. At the conclusion of each forum, a moderator will invite the audience to ask questions of the choreographer on any aspect of verbalization or presentation.

At this writing Isabel Morse Jones and Edward Eliscu are scheduled to appear as moderators. The February forum on the series featured the work of **Benjamin Zemach** and **Inesita.**

In March the following are scheduled to be seen: **Lester Horton** and the **Dance Theater** Company of Hollywood, **Bella Lewitzky** and Company, and **Michel Panaieff;** in April **Carmelita Maracci** and Company; in May, **Si Lan Chen** and **Frieda Flier;** in June, **Harriette Anne Grey** and **Ruth St. Denis.**

★

A friend of dancers passed away last month, a man known affectionately to the trade as "the leotard man", **Morris Kohan.** Mr. Kohan has made leotards for the trade and the big stores in the trade for several decades. He was known and loved by many. The funeral services, held in New York, were attended by many devoted friends, including the Selvas, Ben Sommers of Capezio, etc.

★

The leotard as an object of interest in itself, and not by reason of the passing of the leotard maker, deserves attention. The leotard as a basic costume, an article with which many variations can be achieved, is strikingly exemplified in the use to which it is put, for example, by the costume division of Choreographers Workshop, in the costuming of many new ballets. The Workshop, a non-profit making organization, has in the past received numbers of leotards as a gift from Capezio, which makes its own contribution toward the Workshop in this manner — and these leotards have emerged in performance in any variety of costumes.

★

Nadia Gueral, onetime dancer in the Pavlova company, and for fifteen years a teacher in the New York metropolitan area, recently appeared at Vassar at the invitation of department chairman Catherine Wolkonsky to lecture on ballet. She has been invited for a return lecture in April. Her subject is to be Ballet during the Diaghilev epoch and the influence of Russian upon American ballet.

★

George Amberg, author of "Ballet in America" and lecturer on theatre arts at New York University, appears on a lecture series called "Appreciation of Ballet" given by the Adult School in Montclair, N. J. The opening lecture took place February 6; there are nine others to follow . . . **Alix Taroff** and her company will appear March 4 at Carnegie Hall in a memorial program for Stephen S. Wise . . . **Zina** and **Kolya,** Russian brother and sister team who make their U. S. debut this month in New York at the American Museum series, are ex-prisoners of the Nazis. Separated for two and a half years, they found each other in the British-American zone in Austria and resumed a professional career begun in Moscow when they were chlidren. They come to New York directly from an engagement in Montreal . . . **Sylvia Villet** was choreographer for the concert given in New Rochelle, N. Y. on February 10th at St. Gabriel's for the benefit of the school . . . **Dark of the Moon ball** in March is to be given on the 24th at Carvan Hall . . . The two monthly showings for members of the **New York Dance Film Society** takes place March 7 and 28 at the Ethnologic Dance Center. **D. D. Livinston,** secretary of the Society, announces the acquisition of 'Legong", a rare Balinese, feature-length documentary film on the life of a temple dancer. It is available by rental to schools and colleges . . . **Jean Erdmann** who appeared in recital January 22 in New York at the Hunter Playhouse, will tour coast-to-coast with her company during March and April.

★

MADRID

Ilse Meudtner, who used to be a principal dancer at the State Opera in Berlin, has given recitals here at the theatres Lara and the Comedia, giving her own interpretation of Spanish dance as seen by a former pupil of **Mary Wigman** and **Kreutzberg.** Madrilenos have indicated by their lack of warmth that they prefer Spanish dancing danced in the national style, rather than the Wigman style. Ilse is currently appearing in an international revue at the Teatro Madrid where an English girl, **Jean Edwards,** has made a great success with a ballet solo.

A new "Ballet Espagnol" has made its bow at the Teatro Gran Via. The star is **Ana Esmeralda** and the best men in the group are "Los Pelaos", a pair of authentic 'bailadores' from Granada. In the company, but only for local consumption, is the veteran **Pastora Imperio,** who made her bow to Madrid in 1905. The director and principal choreographer is **Jorge Montemar,** the ballet mistress **Pilar Monterde. Anna Esmeralda** will go to England with this company in June and later this year to America.

The original "Ballet Espagnol", headed by **Pilar Lopez,** with **Manolo Varges,** as leading dancer, is touring the provinces and will leave in March for Buenos Aires to open at the Teatro Avenida.

L. G.

★

CHICAGO

Although February was a month for visiting stars, including **Uday Shankar, Jose Limon, Talley Beatty** (and **Chandra Kaly** and **Beatrice Kraft** in night spots) — local affairs are brewing. **Ruth Page,** who has just returned from a flying trip to Paris, flew on to Texas with partner **Bent-**

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ley Stone for a series of concerts in that state. Miss Page, Mr. Stone and **Walter Camryn** will dance in Chicago, for the first time this season, on March 5.

The Stone-Camryn Ballet, with Mr. Camryn as soloist, appeared with the St. Paul Civic Opera for three performances in that city.

Dorothie Littlefield has been in town setting a new ice show for the Stevens Hotel's Boulevard Room, and her fairy-tale musical, called MAGIC SKATES, is mighty close to ballet, especially when ballet-trained **Joan Hyldoft** and **Arnold Shoda** do their dances.

Carmencita and her group appear every Sunday on the Little Revue, best local TV show.

Chicago Dance Council's February meeting consisted of lecture on 'The Mysteries of Barre Work' by **Ann Barzel**, illustrated by six dancers and films. **Maurice Seymour** spoke on 'Photographing the Dancer' for the Guild, illustrated by lighting and posing a number of young dancers. Members were invited to bring their cameras and shoot — and thirty of them did. The results will be shown in a local exhibition. To get funds to start an ambitious program of local ballet, the Guild is having a benefit performance at the Eighth Street Theatre on March 12th, to which every local star and visiting celebrity is contributing services. **Marc Platt** will M. C. and among the dancers will be ballet groups from KISS ME KATE, **Phyllis Gehrig** and **Don Weismuller** and the **Carmencita Romero** group from College Inn, **Ruth Page, Bentley Stone, Walter Camryn, Vera Mirova, Vela Montoya, Jose Castro, Romola James, Nina Popova, Miriam Demar, Barbara Steele, Mary Ann Goetz, Jean Goodall, John Kelly, Doris Atkinson** and the **Jimmy Payne** group.

Chicagoans who couldn't wait for the next ballet company to hit town (Ballets de Paris, March 6-18) treked to Milwaukee where most of them had a hard time getting seats for the sold out performances of **Ballet Russe de Monte Carlo**. The company is dancing well and the dancers are in good form, though we were sorry to find talented **Helen Murelle** had left because of a serious illness. The troupe was entertained to a swell party in the studio of Milwaukee dance teacher **Adele Artinian**, feature of the entertainment being movies of the Sadler's Wells Ballet, whom most of the company had never seen. The applause and sincerely flattering remarks from the American dancers indicated artistic honesty beyond good sportsmanship.

Mme. **Jeanette Noel's** school in Chicago gave a series of shows for the March of Dimes, featuring productions of PETER AND THE WOLF and THE TOY SHOP. In recognition of the work which Mme. Noel has done for the Polio Foundation for many years, the Mary Hayes McArthur Club, which is raising money for the Foundation, presented Mme. Noel's school with three large dolls dressed as Helen Hayes in some of her memorable roles. The dolls are being sold in the studio to benefit the fund.

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A. B.

★

LOS ANGELES

Dance Theatre opened here in the first of a series of 3-night performances. These will continue throughout March and April. Unable to contain the crowds it attracted to the first brilliant opening, the management spread its opening over three nights to satisfy audiences, critics, and celebrities alike. Noted drama critic Frank Eng performed as M. C. and greeter. CHOREO — 1950, program title of the company, which is, of course, under the direction of **Lester Horton**, looks like its best to date. A magnificent roster of dancers included **Bella Lewitzky, Carl Ratcliff, Louisa Kreck, Sondra Orans, Constance Finch, Rudy Gernreich, Kenneth Bartmess** and **George Allen.**

Turnabout Theatre also presented its latest revue, with that divine comic, **Lotte Goslar**, getting her share of plaudits. Too bad negotiations for her European tour came thru too late for her acceptance this season. The tour will be put off until later this year, when she will appear in Berlin's Kabarett der Komiker, the spot where she scored her first great success back in 1932.

Uday Shankar, Mariemma, Mata and **Hari** all did whistle stops here this month. **Serge Oukrainsky** presented a program of "Dances and Impersonations" with Thamara Swirskaya at the piano. It was an ambitious undertaking for a dancer of his years. Both artists did very well and produced what was for me a nostalgic evening. I would prefer to remember them as they were — great.

It looks as if MY L. A. will finally get its break here. The producers plan to make it a city project. Providing they don't get too much interference, I can't think of a better way to get a local musical sponsored. **Trudi Schoop** is still choreographer.

We boast a new theatre, the Century, bought and paid for by actors, directors and producers within the industry. Its 'a beautiful little house, intimate, tastefully furnished, fully equipped. The Century Theatre Group, comprised entirely of young hopefuls, sponsored and fired the project. The Century opened with THE FABULOUS INVALID, a hopeless play, but a gallant gesture. Now in rehearsal is a musical, OF ALL THINGS, with Eugene Loring as choreographer. In it a bunch of imaginative monkeys cage a bunch of people and watch their antics through the bars. Of all things!

Just got names of finalists in auditions held by the Lester Horton school in November. The lucky boys and girls to receive a year's scholarships are Clyde Booker, Sonia Cooper, Mark Dennis, Sheryl Ellison, Drusilla Howey, Howard Jeffrey, Hermine Lusher and Ralph Oliver.

J. W.

SAN FRANCISCO

It was worth waiting for the return of Ballet Theatre, even though the company appeared a day late, due to a 12-hour train delay. **Nora Kaye** received a tremendous ovation for her work in FALL RIVER LEGEND. Ballet Theatre is dear to everyone for some special reason. For me the reason is Edward Caton. . . The most sensational part of **Mariemma's** concert was **Enrique Luzuriaga**, her pianist. Mariemma is supposed to be wearing the costumes of **Argentina.** Anyone who remembers Argentina will wonder how publicity can dare say that Mariemma can wear the costumes of Argentina lengthwise, sidewise, or dancewise. However, she pleased S. F. audiences with her "muy dolce" personality. . . **Martha Graham** is scheduled to appear here in March, an event, indeed. . . After a succession of ups and downs in rehearsal, **Ann Halprin, Welland Lathrop** and **Richard Ford** opened the San Francisco Dance League's series at the Marines Memorial Theatre. So many people were turned away from the box office at initial performance, that it had to be repeated. The program consisted of the following works: HARLEQUINADE, a dance of 'buffoonery', CHACONNE, and a solo called CRY. . . The Golden Gate, one of the big movie houses here, tries to lure the TV public away from its sets by giving a new vaudeville show each month. Some of the dance acts seen in it are delightful. Recent acts were **Consolo** and **Melba**, the **Dolinoffs** and **Raya Sisters**. . . The third program of **Childrens Ballet Theatre** to be given in this area this year will take place on March 4th at Palo Alto H. S. The program includes CINDERELLA and THE FEAST OF THE SPIDER. This is one of the most effective organizations in the Bay area devoted to the cultural development of our youngsters. The group is guided and trained by **Evelyn Wenger**. . . **Joseph Levinoff** is scheduled to teach here again this summer. . . **Janet Sassoon** of the San Francisco Ballet is leaving the company to go to Paris, for further study. . . **Russell Hartley** is back from European tour and studies. His first one-man show is to be held in New York City at the Ferargil Galleries May 1st, for two weeks. Half of his watercolours will be of ballet studies he made in Europe . . . PRELUDE, a new work by **Lew Christensen**, was given on the first of a series called "Five Evenings at the Ballet" by the San Francisco Ballet company. PRELUDE was an entertaining work, with score by Handel, and decors by James Bodrero. Mr. C. narrated, while pupil Dolores Richardson danced and acted the part of a novice who applies at a ballet school and endures several years of hard work, without discouragement. After three years, she is seen to make a professional debut: a happy ending. Jocelyn Volmar and Jimmie Hicks were outstanding; Celina Cummings' dancing remains precious. **Willam Christensen** uses these less formal appearances to further the stage experience of pupils of the school.

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1. SPOON-TIME. (Playing spoons in Chef costume.)
2. TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
5. HIGH HATS IN HARLEM. (Novelty strut tap. Special music 50c extra.)
6. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl.)
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders group. Special music 50c extra.)
12. WHISK BROOM TAP. (Two or group. Brooms covered with emory cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. Solo or group hot-cha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene — good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of fourlariats.)
26. SIGNALS (Intermediate — Navy flag Wig-Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms, stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)
89. BANJO TAP (Novelty Tap Dance)
90. ANVIL CHORUS TAP (Group, with prop anvils.)
91. BARBER SHOP SWING (Group, wearing beards.)
92. DOING THE JAY WALK (Musical Comedy Tap.)
93. TRUCKIN'. (A Tap Dance Version.)
94. PIANO TAP. (Group, carrying toy pianos.)
95. MAMMIES ON PARADE. (Group, southern mammies and Topsy.)
96. HOT FEET. (Group, bootblack and customers.)
97. SWISHIN'. (Solo or group strut.)
98. OZARK ANTICS. (A Hillbilly Novelty.)
99. HOT TAMALES. (Solo, duet or group.)
100. THE CONTINENTAL. (Duet or group.)
101. THE BIG BAD WOLF AND THE THREE LITTLE PIGS. (Quartet.)
102. SHAKIN' THE RHUMBA. (Solo or group, with rhumba shakers.)
103. TAMBOURINE RHYTHM. (Solo or group, with tambourines.)
104. TAP-IOCA. (Duet or couples.)
105. I SEE BY THE PAPERS. (Rubber-legs rhythm, duet.)
106. JUNGLE RHYTHM. (Two groups of girls.)
107. MEXICONGA. (Musical Comedy Tap Version.)
108. TAMBOURINE TAP. (Solo or group.)
109. MUSICAL COMEDY TAP ROUTINE. (Solo or group.)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)
110. ADVANCED RHYTHM ROUTINE. (Solo or group.)
111. RIFFLES. (Advanced Rhythm Routines.)
112. ADVANCED RHYTHM TAP. (Solo or group.)
113. ADVANCED SYNCOPATED SOFT SHOE.
114. JACK MANNING TAP LEAGUE OF AMERICA.
115. SYNCOPATED WALTZ RHYTHM.
116. SHADES RHYTHM TAP DANCE.
117. DEEP SOUTH WALK.
118. PERSONALITY TAP RHYTHM.
119. ADVANCED DOUBLE UP RHYTHM.
120. ADVANCED BROKEN RHYTHM ROUTINE.

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN' ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm — gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astair-Rogers type — Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)
121. SLOW RHYTHM BUCK ROUTINE.
122. INTERMEDIATE ECCENTRIC ROUTINE.

BEGINNERS' TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective, not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNER'S TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. FUNDAMENTALS OF TAP DANCING (And a System of Teaching Them.)
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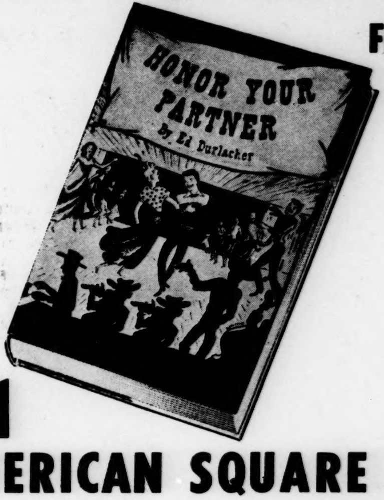

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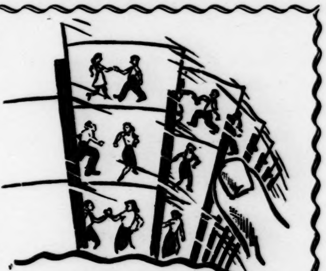

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